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The Three Aims of Education

THE Milton Fairchild Character Education Institution, which has made a specialty of the scientific study of education in relation to Society, states the following as the three great objectives in education. Note particularly the statement as to the training of the abilities and the hands. What trains the hand more than the study of an instrument, particularly the piano or the organ in which both the bass and the treble parts must be interpreted?

Resolved, That there are three objectives of education in a republic, each of equal importance with the others.

1. The transmission of knowledge from generation to generation. The entire personnel of a nation changes in seventy years.

2. The development of abilities and skills, including health. The brain must grow strong to observe, to think, to exercise good judgment, to invent ways and means: the hands and body must learn to do things well under direction of the brain.

3. The maturing of character, according to wise standards based on human experience. The purposes of a citizen must be true, if knowledge, ability and skill are to serve the general welfare.

"Sampling" Music Lessons from House to House

A RADIO studio recital is a new "stunt" for the modern music school. The E. R. Kroeger School of Music, of St. Louis, has the honor of giving the first event of this kind of which we have heard. This is a unique type of musical advertising. In the olden days it was considered good publicity for the soap manufacturer to distribute samples of his wares to the doorsteps, and even now one encounters on Forty-second Street, New York, costumed employees of a Tooth Paste King handing out trial tubes. By radio, however, the music teacher may force samples of his work right into the parlor of the home without asking the *pater et materfamilias* to venture out into the night to listen to a pupil's accomplishments.

Let us hope that those who "listen in" may realize that "making music" and "hearing music" are two different and distinct pleasures. Making music of your own brings many higher and greater joys than those that come to the mere listener. As you pass the florist's window you enjoy the blossoms exposed for sale; but one poor little pansy that you have raised all by yourself will give you ten times the fun and inspiration. The pansy is yours—the orchids—well, the florist was hired to raise them.

When is a Musical Instrument Not a Musical Instrument?

At a meeting of the Philadelphia Music League recently held, Dr. Edwin C. Broome, the highly efficient Superintendent of Schools of the City of Brotherly Love, presented a letter in which he asked the board to decide whether the humble harmonica might be considered a legitimate instrument worthy of standing with the violin and the other orchestral instruments. The decision of the Board was that "the harmonica is not a legitimate musical instrument but a musical toy which has its place in boy scout camps, or in playgrounds and recreation centers where it might serve a valuable purpose."

Editorially speaking, we feel that the harmonica may have value in getting certain types of boys interested in making

music. If it does no more than act as a kind of shoehorn in easing a few impossible kids into more serious musical work, it will prove worth while. Just a little while ago your editor acted as one of the judges in the city contest for harmonica players, conducted by Mr. Albert N. Hoxie, who made a reputation in wartime as a very able song leader. The Mayor of Philadelphia, W. Freeland Kendrick, was there and went upon the stage to show the boys what he could do with a harmonica and incidentally showed their elders that he was a very human Mayor. Those boys will never forget that day when the city's chief magistrate wheezed out some lively tunes in true boy fashion.

All this leads us to a very important matter in the choice of musical instruments. We have known people to work for years upon instruments that would never fit into any good orchestral group—instruments without a literature worth mentioning. The literature of the piano is immense. The literature of the violin is likewise immense. Why take up the study of the zither or some similar instrument with a comparatively restricted literature?

Shall I Go to College?

SHALL I study music at a college or at a conservatory? The answer is—you must have a musical education and you must have a general education. If you do not go to college you must get your general education by far more arduous means. Of course, some virtuosi in the past have been great successes and some composers have been great successes without a college education. But what of the future?

Dr. John M. Thomas, President of the Pennsylvania State College, discussed this subject in *The Ledger* some time ago, in a striking manner. At first he covered the subject from the standpoint of the great men who have struggled to the top without collegiate help. He says:

"One-third of the Presidents of the United States and more than half of the group of fifty persons selected by one authority as the most successful men in American industry and business did not have the advantages of a higher education. These facts suggest the inquiry as to whether or not a college education is essential to success. Of the nine Presidents who did not attend college, four at least are numbered among the best chief executives that we have had. Washington and Lincoln, the only two Presidents whose birthdays we celebrate, and Jackson and Cleveland, whom most historians probably would place among our greatest ten Presidents, were without the background given by a college course."

Later he points out the fact that the college does stand very high in producing successes, when compared with the great body of those who never attend college

"But some further considerations are necessary. We have not been fair to the colleges. College men comprise but a small proportion of the male population of the country. The wonder is that they have come anywhere near supplying one-half of what we have agreed to call our 'successful' business men and two-thirds of our presidents. For, after all, a college training need not differ in great degree from the sort of diligent training that Lincoln and Edison laid out for themselves. Of equal importance to an opportunity for education is the receptiveness of the individual to be educated. Lincoln succeeded because he was Lincoln, in spite of his failure to have any definite schooling and not because of it. And the same deduction has been drawn by one who has made a study of the 23,000 names in the volume of 'Who's Who in America.' College men are there in higher percentage by far than their general percentage among all men."

"More and more a college education will come to play its part in the life of the man who attains success. The men of the past generation who climbed to the topmost rung of that difficult ladder without college educations have

sent their own sons to college. I would not venture to say that one in the present generation, fired by the fine enthusiasm of a Lincoln, could not educate himself, but I am certain that the complexity of modern life, the ramifications of the accumulated intelligence of the world and the tremendous competition in the twentieth century make it increasingly difficult for one to overcome the handicaps imposed by a failure to secure a thorough groundwork in the elements of language, science, government, history and other subjects of study."

No college possesses a philosopher's stone which will turn lead into gold or tin into platinum. The natural born fool who manages to wriggle his way through college comes out a fool. In the music field we have met numbers of them. On the other hand, many of the most brilliant and capable men of affairs in the field of music have never had college advantages. Nevertheless—get a college training if you possibly can.

Turning Eagles into Turtles

YEARS of close daily association with educational work, winter and summer, have given us a deep and sincere respect for the accomplishments of teachers and leaders in general. We find a great deal to laud and very little to condemn.

There is, however, a type of educator who can do incalculable damage to those he attempts to influence by his failure to realize that some people are born turtles and some are born eagles.

You simply cannot change their places in teaching music or anything else. The turtle is a turtle and always remains a turtle. He moves slowly, sleeps a great deal, progresses steadily and at the slightest danger draws back into his shell and waits there until he cautiously pokes out his head again.

The eagle soars. His home is in the highest trees on the tallest mountains. He proudly disdains the earth. His movements are swift and sure. His eyes are far-seeing and bright. He dies in close restraint.

If you find that you are giving music lessons to an eagle, why in the name of goodness not realize that he is an eagle; that he cannot stay in a technical shell like a turtle. That he must soar, or pine in captivity. Teach him how to fly, not how to crawl.

On the other hand, if you are teaching a musical turtle, remember that it is cruel to expect too much from him. He will never get very far from home. He will never grow wings. Velocity may be impossible for him. He is a turtle. Tickle his shell a little and he will clamber along at a mild pace. Do the best you can with him, but do not be exasperated if he does not soar. He has his place in the world, not as brilliant as that of the eagle, of course, but a sphere of real usefulness.

Think over this little editorial. Most of modern educational psychology is based upon the teacher's ability to diagnose the student's musical possibilities and to find out just where he stands in the scale between the turtle and the eagle.

MacDowell, The Artist

THERE was a time in the career of Edward MacDowell when his parents were undecided as to whether he should become a musician or a painter. MacDowell never received any lessons in drawing, but his gift in sketching portraits of his friends, in making copies of portraits of great American heroes, and in caricature, were marked by such a "professional" finish that those who have seen them readily perceive that in the development of a great musician America probably lost another Stuart, Peale, Winslow, Whistler or Sargent. The youthful MacDowell once filled an entire sketch book with drawings of a very remarkable character. Skill in the graphic arts has often been manifested by geniuses whose lives have been spent in other directions. Samuel Morse, the inventor of the telegraph, is widely recognized by art connoisseurs as one of the very foremost American painters. His canvases bring a very high price and are continually increasing in value. Some are shown in the Metropolitan Museum of Art in New York. Thackeray was a very clever draftsman, as was Mendelssohn.

The Etude's Jazz Bomb

WE expected that THE ETUDE "Jazz Problem" issue in August would throw a bomb into the conservative musical camp. Sometimes the only way in which to wake people up is with a bomb. THE ETUDE emphatically does not indorse the many coarse attitudes which have been characteristic to the worst kinds of jazz. The subject, however, demanded wide, impartial discussion. We can not be blind to the fact that from some of this music has arisen new forms of dance music orchestration which have the charm of piquancy and originality. This seems to us not unlike some of the very beautiful wild flowers which we have seen springing from a manure heap. Let us hope that all that is bad about Jazz, including the awful name itself, be annihilated and all that is charming may be retained. In this issue Mr. Clay Smith tells the real truth of the origin of Jazz. None of culture and ideals wants anything to do with that kind of Jazz. We do not, however, want to miss any new and distinctive notes that may rise through many re-incarnations from however low and maggotty a beginning. Americans are too broad to fall into the cant of despising the lowly. We take a national pride in trying to raise the status of the unfortunate. Therefore if we succeed in burying Jazz let us do so with the words:

"Corruption shall put on Incorruption."

Carlyle's University of Books

"THE true university of these days is a collection of books," casually remarks Carlyle, in his "Heroes and Hero-Worship," and thus utters one of those truths crystallized for the ages.

We wish that musicians would realize this more. Does it really mean what it says?

In a great many instances the student with the genuine desire to do something can often get as much, and sometimes even more, out of a book than out of a course of University lectures. We have known of students with minds far more rapid than those of a sluggish, tired-out professor who merely parroted notes over and over again, notes prepared in his youth and never freshened. Such a student either goes down to the level of the teacher or he gets impatient, disgusted, disinterested and ultimately quits. Often he can do far more with books than with that kind of instruction.

The various reading courses that have been employed at times in different parts of the country are valuable; but the real student, the fellow who has "gumption" enough to steer his own ship, will not want a cut and dried course. He will pick up his own books. He will stroll around in libraries and book shops until he can find out the needed works. He will read catalogs and advertisements until he selects what will do him the most good.

You may not be able to go to Yale, Harvard, Oberlin, Michigan, Oxford or Cambridge; but there is nothing to keep you out of the University of Books. There is no matriculation needed; and you may study as long as you desire. The cost is slight and the joy immense. You can at once join the fraternity of S. T. W. (Success Through Work), the largest and finest fraternity in the world. Any music dealer's catalog contains enough books to help you make a home-made curriculum in a short time. What if you are both faculty and student body? So were thousands of successful people who long ago distanced other students with University opportunities. Start to-day to work for your diploma from the University of Books. You will never get one; but the joy of working may bring you something infinitely more precious.

"Two things keep me up and going," said a business man to us recently, "Golf and exercise and music for inspiration. The business man who laughs at the value of music is laughing at success. Let me skip my golf or my music and I am only half a man. No one knows what this means until it is tried. There are lots of tired business men taking dope out of bottles when the real cure is in recreation. Music and golf help to re-create."

Schumann—The Master of Child Music

Written Expressly for the "Etude"

By the Distinguished English Composer-Pianist-Author

CYRIL SCOTT

Why Schumann's Music Has Had Such a Great Influence on the Education of the Young

It is a noticeable fact that within the last fifty years a vast change has taken place relative to the education of children. The first signs of this change were already perceptible after 1836, when Froebel opened his Kindergarten school at Blankenberghe. But that the Kindergarten became a popular institution was in part due to the influence of Robert Schumann's music which began to find favor about that time; while, much later on, the Montessori system was, we believe, actually inspired by that influence. It crystallized at last the realization:

(1) That children are all different from one another and hence must be treated individually and not en masse;

(2) That children cannot in reality be educated by anyone else, "the impulse to learn must come from within their own minds";

(3) That children are so constituted that "given proper conditions they prefer educating themselves to any other occupation."

For in these three sentences are clothed the underlying idea of that system which is more and more obtaining a hold with those who have the interests of children at heart.

"Seen and Not Heard"

But, of course, ere it was possible for such a practical measure to be introduced, let alone accepted, a marked alteration in the prevailing attitude towards children was highly essential. During the Victorian epoch not only was the treatment of the young based on a remarkable ignorance of human nature, but also on an equally remarkable, if unconscious, selfishness. Children were to be "seen and not heard"; which meant that they were to afford an ocular pleasure to adults but were not to inconvenience them by asking questions, still less by romping and making a noise. That Nature, in order to develop their lungs and muscles, requires that children should romp and shout, did not sufficiently occur to our Victorian forefathers; nor that they must ask questions in order to acquire knowledge. For young people to behave thus was not consistent with that idea of awe and reverence which ought to be observed before elders and betters! But, of course, children did romp and shout and ask questions, nevertheless; because Nature is more powerful than precept. The result very often was chastisement, justified by the wisdom of Solomon, no allowance being made for Oriental hyperbole. In a word, children were treated after the manner of criminals; they were punished, not reformed. It was for the influence of Robert Schumann to bring about that deeper love and understanding of the child, which is such a pronounced characteristic of the present age.



CLARA WIECK-SCHUMANN
When a Child Virtuoso



ROBERT SCHUMANN
From the Famous Bust by Carl Seffner in the Hamburg Music Hall

A few years ago one frequently heard the expression, "a literary painter"—it appeared to denote a man who was as much pre-occupied with the subject he painted as with the painting itself. This expression, if we mistake not, has been applied to Burne-Jones, Rossetti, Böcklin and others because they combined poetry of subject with beauty of representation. The analogy of this in the realm of the tonal art is to be found in the composer of what is termed programme-music, in contradistinction to the composer of *absolute* music. The one aims at expressing an emotion, a scene or an idea; the other is content to "express nothing but music itself."

Now although Schumann never actually wrote symphonic poems, his inspiration was more influenced by literature than that of his predecessors. One may even go so far as to say it was almost entirely nourished on the writings of Jean Paul Richter. So great was his admiration for this author "that he would become violently angry if anyone ventured to doubt or criticize Jean Paul's greatness as an imaginative writer." Nor was Schumann's estimation of him unjustified; for interspersed among his interminable novels are to be found, clothed in the form of dreams, the most remarkable and grandiose prose-poems which have ever been evolved. They are cosmic in their grandeur; and Carlyle as well as Schumann was enmeshed in their enthrallment. But then Schumann was a dreamer, himself. He was also a poet in embryo; for at one time "his inclinations seem almost to have hung in the balance between music and literature." As it was, the two became closely intermingled; he not only adopted the avocation of musical *littérateur*, but was also the first literary composer of whom there is any record. With him the title of a piece was, if not an essential adjunct, at any rate an aid to its comprehension. And yet—significant fact—the piece was conceived first and the fitting title afterwards, which goes to show that Schumann, instead of circumscribing his musical inspiration by a literary idea, allowed the former to have full sway. It was, as it were, the voice of music which spoke first; it was that same voice which ultimately conveyed to him its own meaning.

The Atmosphere of Simplicity

And it is just that meaning, or rather multitude of meanings, conveyed through Schumann's vast number of pieces, from which one may gain some idea of the content of his message. That it is not so immediately

apparent as that of Handel, Bach or Chopin, must be admitted; but if we approach Schumann's music with a sufficiently unprejudiced mind, his message is discernible none the less. In the first place an atmosphere of simplicity and innocence pervades practically the whole of his works, whether he portrays the scenes of childhood or the sentiments of adults. In the second place he entertained a noticeable predilection for simple forms—the song form, so-called, the theme and variations, and the song proper. Even his larger dimensional works, quartets and symphonies, are mostly composed of song-form sections; as for the *Carnaval* and the *Papillons*, each is a series of small pieces placed together under one composite title. It was not that Schumann did not aspire towards the more architectural type of forms in which Beethoven and Mendelssohn had excelled, it was that this inherent simplicity always asserted itself, no matter what he wrote. Indeed, since Domenico Scarlatti and the Clavecinists, never had a serious composer written such a prodigious number of small pieces.

If we glance through the thirty-four volumes of Schumann's works we find *Papillons* (twelve pieces), *Davidbündler* (eighteen pieces), *Kinderszenen* (thirteen pieces), *Bunte Blätter* (fourteen pieces), *Novelletten* (eight pieces), and so on. Only now and then do we stray upon an overture, a sonata or a symphony. And then, if we study the titles, there is the same poetic simplicity, as if Schumann were deliberately naming his creations to suit the child-mind. Thus: "Scenes of Childhood," "Motley Leaves," "Butterflies," "Fairy-tale Pictures," "Fairy Stories," "Children's Ball," "Album for the Young," "Christmas Album." Again we have such significant superscriptions for single pieces as "Why?" "Happiness Enough," "Soaring," "The Merry Peasant," and so on. Moreover, Schumann takes care to explain to his friends the meaning of some of his titles. He distinguishes the *Kinderszenen*, for instance, from the *Weihnachtsalbum*, "on the grounds that the former are the recollections which a grown man retains of his childhood, while the latter consists of imaginings and expectations of young people."

The Apostle of the Romantic Movement

Schumann has been termed the Musical Apostle of the Romantic Movement. The phrase is apt enough, but with him true romance was associated with childhood, not with maturity. Himself a large, overgrown child, a dreamer, he portrayed those romantic sentiments which alone exist in the dreamland of children. Who but a big child, fond of fanciful pranks, could have conceived of and enjoyed such a strange creation as the *Davidbündler*?



JEAN PAUL RICHTER
The Romantic Poet Who Inspired Many of Schumann's Finest Works

bündler? Here was a purely fictitious brotherhood, half-humorous, half-poetical, which existed solely in the imagination of Schumann himself.¹ It was but an elaboration of the childish fondness for assuming the characters of others, as when children exclaim: "Let's pretend to be grown-ups, soldiers," or what not. Nor can we fail to see whence Schumann's idolization of Jean Paul; for the latter "was unsurpassed in depicting the tender emotions with his dazzling and even extravagant play of digressive fancy, his excess of feeling over dramatic power, his incessant alternations between laughter and tears."²

Yet, withal, Schumann lacked the power of Jean Paul's greatest moments. When Schumann tried to be strong, he usually succeeded alone in portraying the strength of a little boy pretending to be a big one. There was always something intrinsically naive about these attempts; for if he does manage to invent a bold, clear-cut theme, as the first theme of the B♭ symphony, for example, it invariably, after a few measures, breaks off into something either playful or pleading. Another childlike element in Schumann is his predilection for telling stories, or at any rate "for bringing his hearers into a condition of mind from which they could go on romancing for themselves."³ He has also a great fondness for musical jokes, whimsicalities and puzzles. Not only did he write six fugues on the name "Bach," but also a whole set of variations on a theme formed from the letters of a young lady's name. Further instances of this type of playfulness may be found in the *Carnaval*, in the *Album for the Young*, and in other works.

A Direct Message

In passing at length from causes to effects, we must once again emphasize the fact that music speaks its message direct to the heart—Schumann was, as it were, the messenger from the heart of the child to the heart of the parent. Nay, he was more: he was the true poet of the child-soul, of the child-nature, of the child-life. With his tenderness, his whimsicality and his humor; with his questionings, his fancifulness, his pleadings and his dreaminess; he implanted in the mother-heart the true likeness of the child; and she understood. Children were different from what she had previously thought. Her own childhood, though remembered, had taught her very little, in spite of its multitude of joys and sorrows. She had been corrected and punished, and had arrived at what she now was.

What had been good enough for her when a child, would be good enough for other children. But no—a subtle influence told her otherwise. Children were not all alike; they were as varied as adults; there was only one similarity between them—that they were all children. It was our treatment of them that made them appear all alike; we allowed them no self-expression, we trampled upon their individualities, we silenced their questionings, we never tried to understand them, to foster their latent faculties, to discover their latent talents. When they were naughty, we punished and put them to bed; but we never sought to find out the true cause of their naughtiness and wisely to remedy it. On the contrary, we resorted to the expedient of frightening, of the rod, of hell-fire, of the bogeymen. Was there no better way?

How Schumann Helped Children

So far we have considered the effect of Schumann's music on adults; but it had a marked effect on children themselves—it helped the child-ego more speedily to reach maturity of mind. There are children born nowadays who astonish their elders by their spasmodic outbursts of wisdom. We often hear the phrase: "One could hardly believe that a child could think of such things!" This precocity is due to Schumann's influence, for, owing to the improvement in the conditions of child-life which it brought about, a much higher type of soul is able to be incarnate in the present age than in the foregoing one of blind severity.

His music⁴ affected the subconsciousness of such souls in a manner in which none hitherto had been capable of affecting it. It was the only music so far conceived which was attuned to the child-mind and for this reason it was equally the only music capable of educating the child. Handel and more especially Bach were too complicated, Mozart too flowery, and even Mendelssohn and Chopin not simple enough. And yet simplicity alone was insufficient; it must needs be combined with artistic excellence. Such mediocre compositions which, owing to their simplicity, are played to or given to children to play, may be useful for musically educative purposes, but they do not educate the soul. Only when simplicity and true art are united can this result be achieved. The musical soul of



WINTERZEIT, OPUS 28

A Pictorial Inspiration from one of the best known of Schumann's Children's Pieces by the German Artist, Thomas Max

Schumann, so to say, understood the soul of the child, and spoke to it as no other composer could speak . . . and he spoke to it with tenderness and love.

Schumann's Musical Pictures

Like Chopin, Robert Schumann has exercised a marked effect on the pictorial art. He was, for one thing, largely responsible for that type which in its first form was known as the *Jugendstil*, the very word *Jugend* meaning the Young. It was in evidence in the final decade of last century; but since then it has undergone development at the hands of a variety of artists. Even more has Schumann been responsible for moulding the post-impressionist painters. If we examine the spirit of Post-Impressionism, we must inevitably notice that its outstanding feature is naivete; and the drawings and paintings inspired by its influence look as if they had been executed by children; trees, houses, figures, all suggest the hand and mind of a child. This is already noticeable in the works of Gauguin and Van Gogh; it is even more noticeable in those of Henri Matisse, Picasso, Marchand, Andre Derain and Augustus John, though the latter cannot accurately be described as a post-impressionist. Nevertheless some of his drawings exhibit this same characteristic of naivete and the author remembers one in particular which not only was drawn in a child-like manner, but also seemed to have been "scribbled all over" by a child. This primitiveness, this simplicity of conception, has spread far and wide into all countries. In Switzerland we notice it in the paintings of Hodler; we notice it in German, French, English, Russian and Italian painters; and we do not hesitate to repeat that this was inspired by Schumann as the Pre-Raphaelites were inspired by Chopin. That it took longer to materialize, we admit; but then Schumann's music has never been so extensively played as that of Chopin, whole programmes being devoted to the latter's work. It is true there are other elements to be discerned in many of these exponents of "child-likeness," some of them in fact, like John, being also influenced by those musicians who aimed at the "sublimation of ugliness;"⁵ but that does not detract from our argument. There are other ways of being sublimely ugly than by imitating the crude naivete of childhood.



Ferdinand Schumann, son of Robert and Clara Schumann, for whom the master wrote many of the children's pieces. Note his fine idealistic countenance in manhood.

Self-Test Questions on Mr. Scott's Article

- (1) Give three cardinal principles in the teaching of children.
- (2) What is a "literary painter?"
- (3) Who was the first "literary composer?"
- (4) What is the pervading atmosphere of Schumann's works?
- (5) In what ways did Schumann help children?

¹ See The Montessori Manual by D. C. Fisher.

² See Grove's Dictionary.

³ See Hadow. Studies in Modern Music.

⁴ We here distinguish between literary and operatic.

⁵ See Hadow.

⁶ See Grove's Dictionary. Schumann.

⁷ Ibid.

⁸ See Hadow.

⁹ See Chapter XXII, "Musicians and the Higher Powers."

¹⁰ See Chapter XXIX.

The Small-Hands Pupil

By T. S. Lovette

"I HAVE a child piano pupil, and in attempting to stretch even ordinary intervals he stiffens his very small hands. What can I do to eliminate this tendency?"

It is not sufficient to suggest that you "try confining the pupil to the very simplest studies and pieces without any stretching at all"; for that would never eliminate the failing when, later, more advanced studies or pieces will be attempted.

In the first place, may I suggest that in all probability your pupil stiffens his hands even in the smallest things as the result of clinging to the keys and using the wrong pressure. Ask him to strike the key with his thumb, tell him to sustain the tone; then try to remove the thumb; and if you use the test properly you will find that member quite rigid. You are, of course, to differentiate between your pupil letting the key go when you touch his thumb, and you being able to easily remove the thumb as a result of its resting on the key in a relaxed condition.

A small hand in a contracted state will limit its stretching capacity still farther, and a natural development of flexibility and stretch becomes impossible.

Very few of those who claim to know and teach relaxation are acquainted with the first principles of the subject; so, if you are among the number, get thoroughly acquainted with this important subject. True, it is but the first principle in mental-muscular movements; but application of the principles of the second step will depend entirely on the extent of your practical knowledge of the first.

Some would say that it is not possible to teach such very young students as I would deem yours to be, such interesting but intricate subjects as relaxation and weight; but the writer claims from experience that it can be done. The only difference between teaching the child and an adult is that in the case of the former all sensations must be inculcated subconsciously, for the greater part at least; whereas, in the case of the latter, detailed scientific explanations may be given the latter.

When the desired condition has been brought about then little stretching exercises may be indulged in.

Making Practice Pleasant

By Elaine E. Warren

MANY beginners in music study have a real desire to learn to play, but dislike to practice. Perhaps many who read this can recall just such a situation. To those who have not yet escaped the trials of that unfortunate state the following plan may come as a panacea.

Imagine yourself a famous musician, playing for a vast throng of admiring listeners. Imagine the "horrid scales and exercises" to be wonderful pieces of music, composed by a master. They will gradually lose their meaningless notes and become tunes. You can even give them names, to make your "play-acting" more realistic.

Give some new turn to these scales and studies each day; play them louder, softer, staccato, legato, faster, slower—any way that will be different from the day before; and thus avoid monotony.

Play each difficult part over and over before the "performance" begins. Spend the first part of the hour "rehearsing." Then, toward the last, have the real "show," and do your best.

What Touch Shall I Use in Phrasing?

By E. F. MARKS

A Much-needed Discussion of an Everyday Musical Problem

We read so frequently about the two-finger exercise in William Mason's book "Touch and Technic," that we are apt to deem that this is the only example of value to be found in this admirable book; whereas, the book abounds in copious examples of valuable technical material, sufficient to cover all grades, until a student arrives at that degree of proficiency in which he is capable of formulating his own technical exercises as needed.

No doubt the popularity of this particular exercise, very appropriately termed "the phrasing touch," received its impetus from the fact that the student of the piano-forte in America was just ready for its usefulness and application. In the old-fashioned singing schools and the simple ballads of our fathers the rhythmic accent of the measure was given prominence, and the phrasing was done by the voices, while the pianist was subordinated to simple chords or four-part accompaniment with but few opportunities allowed for instrumental phrasing. Consequently, very little attention was given to phrasing by the amateur pianist whose highest ambition at that time was to play the "Maiden's Prayer" acceptably. Besides, the current literature treated the subject of music very superficially. However, ultimately the amateur musician saw the need of phrasing in his work, and William Mason's two-finger exercise, giving directions as how to approach and leave a phrase technically, supplied the immediate demand and proved a benefice.

One Note Fading Into Another

However, the two-finger exercise, as played by the average student (which is to endeavor to change the fingers laterally from one adjacent key to another, thereby repeating one of the keys, and to do this as rapidly as possible) misses the intent and purpose of this exercise, as its mission is to exemplify by the first note the correct attack for the beginning of a phrase, and by the second note the correct touch to end a phrase. Anyone will observe that from such a standpoint the two touches are not confined to adjacent notes; but that many notes may intervene between the beginning and ending of a phrase, and, likewise, in a phrase of only two notes (the smallest possible phrase) these may be many degrees distant from each other.

We realize that the two notes of this exercise should be played somewhat slowly and not rapidly, if we desire to obtain the greatest benefit from our practice. After the first note has been struck we should listen intently to the naturally decreasing intensity of this sound and allow the second note to appear with a lesser degree of power, to that proportion to which the first sound has diminished. Thus is produced the effect of one note fading into another, just as one moving picture fades almost imperceptibly into another and newer one, superimposed upon it.

The following examples show the ordinary familiar forms of the touches embraced in this two-finger exercise:



In the above examples the note of attack has been indicated by the > sign, and the released or diminished note by o. The > note receives the accented stroke (usually fall of the hand) and the o note a delicate finger touch finishing the phrase in a soft agreeable manner. We must not overlook the fact that a note ending a phrase is usually curtailed of some of its time value; hence, this last note is soft and short.

Example 1. Exhibits the usual feminine cadence. In the same category may be classed the resolutions of retardation and anticipation.

Example 2. Gives two phrases from Beethoven of adjacent notes.

Example 3. Also selected from Beethoven, shows three phrases of leaps.

Example 4. In this example from Tchaikowsky an accompanying chord appears between the two tones of the melodic phrase demanding the two touches. The chords of the accompaniment must not be played in a manner to detract from the interest of the melodic notes.

Example 5. Selected from one of Kuhlau's sonatines gives many intervening notes between the two touches. The c (second ledger line above the staff, first note in the example) receives the downward (accented) stroke, and the b (second space below the staff, last note of the example) gets the final finishing touch. Notice that we have fourteen notes occurring between the beginning and the ending touches; but these notes must not interfere with the correct delivery of the touches commencing and finishing the entire phrase of sixteen notes.

Perhaps it would be well at this point to bring to notice the true import of the slur as lately emphasized; which is not simply to indicate legato playing as formerly taught, for we are told that if no other touch is indicated that legato should be used. Of late years special attention has been given to the slur, and from the former hit-and-miss manner of writing this sign implying almost nothing, even by so great a musician as Beethoven, there has emanated from this unusual attention an important rôle of the slur, which is to designate motives, figures and phrases; and this work is sometimes so carefully and accurately performed that we frequently encounter slurs written within slurs, thus clearly exhibiting the subdivisions of the longer phrases. Among these numerous subdivisions we find many opportunities to use the two-finger-phrasing-touch, as exemplified by the slurs, and the music of such masters as Haydn, Mozart and Beethoven teems with examples requiring this unexcelled touch of attack and finish combined.

A Variety of Touches

Perhaps it would be well to exemplify still further the difference of the intensity demanded by phrases for this simple two-finger exercise, and at the same time exhibit some of the obscure and mysterious guises under which it appears; and how, as we have phrases within phrases, we must have (paradoxically speaking) touches within touches, or, in other words, we must possess such an abundance and variety of touches that technical ability will show and clarify every phase of a musical phrase. In order to elucidate these differential qualities, we give a reproduction of a four-measure passage from a simple piece, "Auf Gruener Au" Op. 82, No. 1, by Gustav Merkel:



According to the printed copy the phrasing marks call for the two-finger touches on adjacent notes throughout the entire transcript. However, besides this touch we will discover that others exist. If the outline of the excerpt is examined carefully, we will easily discern that the illustration naturally divides itself into two imitative sections, consisting of two measures each, constituting two phrases; the second phrase or division being two tones lower than the first with only a slight change near the end. Therefore, in the rendition of this passage our technic must show this division. To do this calls for the most careful and thoughtful manipulation of each little segment, consisting of two notes, shown by the slur, and each segment demanding the use of the two-finger touch; for each segment must be delivered softer than the preceding one, and we must augment our idea of one note fading into another, so as to include also the idea of one segment fading into another segment. Having finished the first phrase (the first divisional section of two measures), the second phrase or section must be delivered in a similar manner, yet with the conception that this second division throughout its entire length is a shade softer than the first (model) section, which is evidently the intention of the composer, as it is written lower, hence, is less brilliant. We notice that each phrase consists of six segments, each with the slight difference that the first phrase has the addition of a note preceding it. This single note beginning this first phrase must be viewed in the light of being an introductory note to the phrase, and it should be rendered in such a manner and

with such a touch that it will convey this idea to the listener. In order to do this successfully it must be delivered with a softer touch and less intensity than the beginning of the real direct phrase, yet at the same time show that it belongs to and is a part of the phrase itself. As this introductory note occurs on an unaccented beat, it is not so important as when appearing on an accented one, and we can easily dispense with it and still have the idea of absolute imitation conveyed in the second phrase notwithstanding its omission.

It is owing to the introductory character of this initial unaccented note to a phrase that it is frequently omitted at the beginning of a composition, although it may be added on a reappearance of the same phrase. The first tone the ear hears is always considered as accented until this is dissipated by following accent; hence, this omission of this introductory note to a phrase is non-essential to its completeness.

According to the modern idea of phrasing in music, in this last excerpt given above, the composer should have used two slurs embracing two measures, thus defining clearly the phrases, notwithstanding the numerous slurs designating the segments requiring the phrasing touch; and the first slur should have included beneath it the initial unaccented introductory note. Thus we would have had slurs within slurs, and each demanding a different treatment by the touch. However, as the two phrases in this instance are so very apparent, we can readily forgive the writer for the omission of the two phrase-embracing slurs.

As a rule phrases in music are not so easily discernible as in the foregoing example of the repetition of a phrase in imitation. However, there is a general principle underlying the formation of phrases, which if thoroughly understood would no doubt greatly aid in discovering and correctly limiting and defining a phrase. Albeit, imitation, free and strict, figures largely in modern music writing.

Identification and Performance of Phrases

Music is poetic in construction. If a line of poetry is read it will be observed that it possesses within its bounds syllabic accents (feet) and at the end a cadential inflection of the voice. Music holds similar qualities, rhythmic accents and cadences. However, we will also observe that one line of poetry is not satisfactory to our feeling for completeness, and that it requires at the very least the addition of another line to gratify this craving for balance or entirety. Likewise, in music we find that one tone does not constitute music, as it lacks the inherent qualities (accent and cadence) of poetry; and it requires at least two tones for comparison or contrast in intensity (accent) yet from two tones we are unable to deduce a satisfactory cadential ending analogous to a line of poetry; and we find that it requires at least two measures of music to be effective and give our ear a satisfactory acceptance of accents and cadence. And just as one line of poetry does not convey the idea of repose or completeness, we realize that a phrase of music, even if it occupies two measures, still demands the addition of a second phrase. It is due to this desire for equalization that music naturally divides itself into regular rhythmic beats consisting of four, eight, twelve and sixteen measures. If we find a phrase complete in two measures, this phrase must be viewed in the light of existing as an introduction or a coda, and not as an integral part of the verse.

If we examine the usual eight measure section of any piece at hand we will discover that the phrases in order to obviate monotony and still preserve balance present one of the following basic forms:

Two long (four measures each) phrases.

Two short (two measures each) and one long (four measures).

One long (four measures) and two short (two measures each).

Of course these phrases may be shortened or lengthened, or decreased or augmented in number; but there must always be a contrast between long and short phrases, even if an entire movement is contrasted with another movement. For this reason we sometimes find long phrases predominate in a movement while the next movement will abound in short phrases. Also, we will observe that in these eight measures occur two cadential endings: one in the fourth measure, usually a feminine or half

cadence, and the other in the eight measure, a full cadence, thus producing the feeling of repose and finality equivalent to two lines or a couplet in poetry. Such a passage, containing two divisions, is termed from a musical standpoint a sentence. However, in quadruple or compound time, these points of cadential ending may fall in the second, the fourth or sixth and the eighth measures.

In rendering a phrase a player should be careful to show clearly its beginning and cadential ending; and in case of an introductory unaccented note preceding it, this note should not be so prominent as to detract from the strong attack upon the accented note beginning the real phrase; as this prefatorial note is about equivalent to the definite article in spoken language. Then (unless otherwise indicated) notwithstanding the various degrees of intensity employed within the phrase, the cadential ending should be approached in a more subdued manner and ended with a quality of tone much softer than the attack at the beginning of the real phrase. If a phrase is repeated it is advisable that the same degree of power should not be used upon the repetition as in the model phrase, this to avoid monotony. However, the same expression may be given to the second appearance.

In giving the above directions concerning phrases we, purposely, have adhered to the usual and regular forms as encountered in the average pieces, and in which the outlines of form are clearly defined to embrace eight measures (or the double, sixteen measures) in order to evolve a simple basic rule for general use on how a phrase may be identified and played.

Self-test Questions on Mr. Marks' Article

1. What has come to be known as the Phrasing touch?
2. What is the treatment of the note at the end of a phrase?
3. How many measures in music are required, to be effective?
4. What must a player be particular to show in rendering a phrase?
5. What may be said about the interpretation of repeated phrases?

Helpful Hints on Practicing

By William Stern

PROBABLY one of the greatest reasons for music students' slow and poor progress lies not so much in the length of time they practice as in *how* they practice. Of course a great deal of the fault can be found in poor instructions and not enough practice, but the wrong kind of practice is really a student's undoing. *The one great fault.*

By the wrong kind of practice is meant practicing without making use of your eyes, ears, and head or mind.

The following suggestions and advice will show how to put these very important organs to use in daily practice.

1. Unless your *mind* is on what is being done your eyes may be wide open and still not see. This can easily be proved with yourself as an example. Recall your last lesson. You played wrong notes or you did not observe the proper fingering, or sharps or flats, in spite of the fact that these different signs or marks were in the music, plainly printed, and, in spite of your eyes being wide open and looking right at them. Hence, your eyes will not see unless your mind directs them.

2. Right at the beginning, when studying a new piece of music cultivate the habit of reading the notes and the fingering at the same time. Very few do this. Students do not realize the importance of correct fingering. If you do not observe the fingering marked you will never properly finger music not so marked and will consequently be greatly handicapped, especially in sight reading.

3. In any piece of music certain measures are more difficult than others. There is only one way to overcome these hard places; and this is to practice these measures more than you do the rest of the piece or study. Go over the whole piece carefully. Have a pencil close at hand and as you meet a measure which you find difficult mark these places with your pencil. Then, when doing your regular practice, as you reach the places you marked, stop and give that place separate study. Go over it carefully several times with your mind concentrated on every little detail; then go on with the rest of the music and do the same with the next place you have marked. In this way these places will soon become no harder than the rest of the music. You have equalized it. That which is harder requires more practice. Practice hard places until they become easy.

4. It is assumed that your teacher has set you right as to the correct position of your hands and fingers; but

they will not stay right of their own accord, not until they have been trained to do so. To train them you must watch them constantly while practicing until they do not require watching; then in time you will have a set of tools which you can command to perform any musical task.

5. Another great fault with students is, *Fast Practice*. This has a contrary effect; when you practice fast you *learn slow*. Every new piece of music; no matter if it be but an exercise or a scale, should be practiced slowly so that you will be sure to notice every little detail, such as correct reading of notes, sharps and flats, and natural signs, proper fingering, time, position of hands and fingers and other things your teacher may have marked in your music. No student can observe all this unless he is practicing slowly and has nothing else on his mind but the music.

6. A great many students have an idea that the more frequently they go over the music they are practicing the sooner they will learn it. This is decidedly wrong. If the student has been going over a page of music about five times in one half hour, and he would go over the same page of music two or at the most three times in the same length of time he would accomplish much more in spite of the fact that he would repeat the same passages only one half as many times. The reason is quite plain. In going over your music fewer times you play slower. In playing slower you are apt to make fewer mistakes. You unconsciously concentrate—that brings quicker results.

7. I am quite sure most students have been told many times by their teachers to count aloud when practicing; but how many do it? A very small percentage it is feared. However, if students would be made to realize the importance of counting aloud, and the reason for it, more would observe the teacher's advice. To be able to keep good time your ears must be trained to hear good time. By good time is meant giving the notes and rests their full and equal value and playing evenly and smoothly *not in jerks*. Now when you count aloud and you are not counting evenly (that is, counting one beat faster or slower than another) you will hear it (or should hear it if you are listening to your playing) and will correct yourself of course. In this way your ears are trained to hear good or correct time only. By counting inwardly or not at all (as so many do) you have no way of telling whether it is right or wrong; since both your ears and eyes are untrained, they cannot set you right. The metronome answers the same purpose as counting aloud, but doing it yourself is best. This is certain; you can not hope to be a good musician without being able to see and hear good time.

The Velvet Tone

By Joseph George Jacobson

WHAT is the secret of a velvet tone in piano playing? How is it acquired? Only through slow practice with a firm touch. A firm touch does not imply loud playing. The majority of pupils practice too loud, that is, with a hard, bony touch with wrists and arms stiff.

It has been said that if you wish to play pianissimo well you must practice fortissimo. This may be true and logical; but the touch must be firm, not hard. A firm touch, with relaxed wrists and arms, equalizes the fingers; while the opposite would never strengthen them but produce a strain.

Without delicacy of touch and a velvet tone piano playing will not impress the public. Even if you are a master of giant mechanism, without heart and singing touch you will build up only cold glaciers of tones which may call for astonishment as would a skillful acrobat but will never thrill the listeners with warmth of a blissful emotion.

When you are acquiring your technic cultivate what the Germans call "Die Tonbildung des Anschlags" (the tone-formation of touch). Exercises without concentrated thought cannot help. Emotion and intelligence are the strong motors. A mechanical piano player can always beat you in speed. Listen carefully to the playing of great artists. Compare their playing. Study music for the love of it, not so much for ambition's sake, if you wish to rise above the mediocre. There is an unfortunate tendency now for artists to play more powerfully than beautifully. This "bravura" playing develops blacksmiths at the keyboard.

"Music calls in my spirits, composes my thoughts, delights my ear, recreates my mind, and so not only fits me for after business, but fills my heart, at the present, with pure and useful thoughts. So that when the music sounds the sweetest in my ears, truth commonly flows the clearest into my mind."—BISHOP HENDERSON.

Runaway Warhorses

By Austin Roy Keefer

PIANISTS are sometimes caused intense vexation because a piece or particular cadenza or passage "runs away with them," so to speak. A possible and practicable remedy whereby security can be gained, is suggested.

The cause is primarily a complication of ills, namely, not knowing the text thoroughly in a mental way, and a superficial shallow touch. Here is a good place to say that a fine pianissimo or a delicate passage is a result or reward of great strength and control—never of weakness.

A good way to overcome such conditions is to select a number of cadenzas or short passages containing examples, and to concentrate upon them in an intense manner until they are perfect. The cadenzas from Liszt's *Nocturno in A-flat Major*, the first cadenza in Tchaikowski's *B-flat Minor Concerto*, and any works demanding the two hands working together, as Chopin's *Etude Op. 25, No. 12*, or *A-flat Impromptu*, all furnish splendid studies as well as great pleasure.

In many cases the right hand runs off from the left, and when this is the case, then exaggerate all the accents and make the left hand do the leading. If a piece that you have memorized runs away with you, it is because you take it too rapidly or else because you do not think of what you are doing. The best thing to cure this fault is to resort to the notes and play very slowly, in very strict tempo, until the habit is overcome.

Turning Music Noiselessly

By Eugene F. Marks

SOMEONE may deem the turning of the leaves of a book during the rendition of a musical composition to be an unimportant matter; but when one, in listening to a chorus or orchestra, hears a disturbing rustling and rattling of paper as all turn a page at the same time, it becomes a subject demanding some attention on the part of the participants in such ensemble.

In the case of chorus singers required to turn the pages of an octave size of music sheets, a good manner is to place the palm of the right hand and fingers under the advanced page at the same time securing the edge beneath an overlapping thumb until ready to turn; of course this position of the hand must be assumed well in advance of the turning point; and when this point is reached turn the page with the entire hand, releasing the thumb-leaf will produce no noise to mar the beauty of the music.

With performers in an orchestra, where the hand is employed in manipulating the keys or strings of an instrument almost incessantly, it is advisable that the pages be prepared before-hand for rapid turning by thumb-clips being placed upon the outer edges of subsequent pages, protruding a little beyond the edge of each leaf; each subsequent clip being placed about one-half inch lower than the preceding one, beginning near the top.

These thumb-clips may be made from adhesive tape or the mucilage. By this previous preparation of the leaves it is easy to secure an opportune moment to turn the pages quickly without loss of time, and there is apt to be no fumbling of the fingers, as the eye readily catches the sight of the topmost clip, which is always the one to turn the next leaf. This plan of preparing the pages for immediate turning is well adapted for use by organists or accompanists, especially when they have to turn the pages for themselves. In case the leaves of the music are not prepared by clips, each page should be slightly turned up from the lower right-hand corner before beginning to play and turned from this fold. This will obviate any mishap of turning two or more pages at the same time.

If, perchance, you are requested to turn pages for another, be careful to turn the page from the upper right-hand corner, as this enables the performer to see at a glance the first measure at the top of the new page, and, also, to still observe the lower one of the page being played. By previous preparation one should never feel any nervous excitement to hurry, whenever he encounters the command "Voli Subito" or the abbreviation V. S.

"THERE is no life so hard that music does not enter into it as a mild and healing agency. There is no intellect so beclouded that music cannot bring a ray of light into the darkened mental corners."

MAYOR HYLAN of New York.

What Effect is Jazz Likely to Have Upon the Music of the Future?

From an Interview With PERCY GRAINGER

Distinguished Pianist, Composer and Teacher in a Conference Secured Expressly for THE ETUDE, Tells Why We May Have No Fear of the Ultimate Results of Jazz on Music Art

EDITOR'S NOTE—Mr. Grainger has easily one of the most original and individual minds of the present-day music world. His intellect has not been nourished on hackneyed thought paradigms handed down from stagnant pasts. He thinks for himself. This marks his vigorous music which seems in a way like a reincarnation of melodic and harmonic existences which expired with the England of Byrd, Tallis, Bull and Purcell.

He has made a graphic study of Jazz and its influence upon the music of to-day and to-morrow. In the following brief notes he characterizes this in his customarily interesting manner. Modesty, frankness, total absence of snobbery, are Mr. Grainger's natural traits; and this makes this review of a few facts relating to Jazz all the more interesting. Compare Mr. Grainger's views with those in the "Jazz Problem" issue of last month.

"WHAT is this bug-a-boo of Jazz? Is it polluting the musical art of to-day? Or is it something which will vastly increase the musical interest of the future? These are interesting questions, but by no means of the vital importance that some attribute to them. It was quite natural that Jazz should first bubble up in the melting pot of America, and equally natural that it should spread all over the world. The fact of the matter is that Jazz differs not essentially or sociologically from the dance music all over the world, at all periods, in that its office is to provide excitement, relaxation and sentimental appeal. In this respect it differs not from the Chinese or native American Indian music or from the *Halling* of Norway, the *Tarantella* of Italy, Viennese Waltzes, Spanish Dances or the Hungarian *Czardas*. The trouble is that too much fuss is made about Jazz. Much of it is splendid music. Its melodic characteristics are chiefly Anglo-Saxon—closely akin to British and American (white) folk-music.

The Finest Popular Music

"In speaking of Jazz, I have in mind the extremely clever jazz manipulation of popular themes with marked rhythm that has taken place in the last few years. These orchestral arrangements are often made by musicians with unusual experience. To my mind, this form of Jazz is the finest popular music known to me in any country of to-day or even of the past. Its excellence rests on its combination of Nordic melodiousness with Negro tribal, rhythmic polyphony plus the great musical refinement and sophistication that has come through the vast army of highly trained cosmopolitan musicians who play in Jazz. There never was a popular music so *classical*.

"One of the main characteristics of Jazz is that taken from the improvised habits of the Chinese and other musicians of the Far East. The seductive, exotic, de-socializing elements imputed to Jazz by musical ignoramuses have no musical basis. Musically speaking, the chief characteristics of Jazz are solidity, robustness, refinement, sentiment, friendly warmth. As music it seems to me far less sensuous, passionate or abandoned than the music of many peoples. It is what one would expect from a solid, prosperous Nordic race.

"What is there new about Jazz? All of the rhythms existed before. Nothing distinctly fresh and original has been contrived rhythmically. Surely the Scotch snap, such as we find in the old Scotch tune *Comin' Through the Rye*, is not new. Yet this is one of the elements in the Jazz prescription. Nor is there anything new about the after beat, such as we find in the Hungarian dances of Brahms.

"Though the elements out of which Jazz is made are not original when taken singly, yet, no doubt, the combination of these widely diverse and highly contrasted elements is new and constitutes the originality and characteristics of Jazz.

"The music of all free peoples has a wide melodic sweep. By free I mean those people with strong pioneer elements—people who live alone in isolated stations. This accounts for the great melodic fecundity of the Nordic race. Folk who live in congested districts cannot be expected to write melodies with wide melodic range. Their melodies are restricted by the group. The group can sing just so high or so low. It has a narrow range. The compass is short. On the other hand, the Scandinavian, the Englishman, the Scotchman, the Irishman, whether he be in his native land, an American cowboy or an Australian boundary rider, is often wholly solitary in his music-making; and his melodies have, therefore, wider range of melodic line, as, for instance, in such a tune as *Sally in Our Alley* or the Norwegian *Varnlandsvisa*.

"This strong Anglo-Saxon element preserved in

America was musically mixed with the equally virile rhythmic tendencies of the Negro. The Negro is not natively melodic, in the bigger sense. His melodies are largely the evolution of tunes he has absorbed from his white surroundings. His musical instinct is rhythmic first of all. (Note the Negro folksongs collected in Africa by Natalie Curtis.) To this came, doubtless, via San Francisco, about ten years ago, certain Asiatic influences which in turn were to make some of the other elements of Jazz. Oriental music is allegedly "in exact unison." A great many people play the same melody at the same time, or at least they endeavor to do so. The fact is that they rarely play quite in tune with each other and a very strange effect is achieved. Somehow this got into Jazz as an occasional discordant feature,



PERCY GRAINGER

but one which gives it unlimited individuality. Beethoven, in the *Scherzo* to his 'Pastoral,' has satirically suggested a peasant group in Europe doing the same thing. Indeed, it is a characteristic of many aboriginal groups. The Maoris, of New Zealand, when singing in alleged unison, often reveal that certain individuals are a quarter of a tone sharp or a quarter of a tone flat. The effect, especially in the distance, is far from disagreeable. There is always a kind of fuzz around the note. One hears this done deliberately in Jazz orchestras in America—of course in a more sophisticated way.

"If Jazz had done nothing more than to break down certain old orchestral jail wails, it would be justified. It is in the instrumentation of the modern Jazz orchestra that the musician is principally interested. This is momentous in every way. To me it represents an advance in instrumentation only to be compared in extent with that which occurred in another line between the instrumentation of Beethoven and the instrumentation of Wagner. It has opened up glorious instrumental possibilities.

"It is amazing to me that the Saxophone, the supreme achievement of the great instrument maker, Adolphe Sax (the inventor of the bass clarinet and the perfecter of the brass instruments which made many of the most beautiful passages of Wagner possible), should

have to wait until this day and time to come into its own through the popular music of America. The same genius which Sax displayed with regard to wind instruments, America has displayed with regard to percussion instruments, such as the Deagan Xylophones and Marimbas, which I have prescribed for the score of my symphonic poem 'The Warriors.' This American genius, taking the instruments from Africa, Asia and South America, has given them reliable pitch so that they may be legitimately employed, both in vaudeville and with great orchestras, in extremely beautiful effects. Most of the ancestors of these new American instruments may be traced in great collections, such as the Ethnographical Museum of Leyden, Holland, or the Crosby Brown collection at the Metropolitan Museum of Art in New York.

"The Jazz orchestra has shown us how the percussion instruments add clarity to the orchestral mass. The instruments of the conventional symphony orchestra have something of a spongy character and lack the sharp, decisive qualities of the bells, xylophones and marimbas which have a clarity and sharpness, yet when well played seem to float on the mass of orchestral tone color like oil on water. The Russians have seen the possibilities of bells in their orchestral music. Bells and the percussion instruments I have mentioned cut through the tone mass but do not interfere with it. They seem to be in a different dimension of sound.

"Another great achievement of Jazz is the introduction of vibrato in the wind instruments. All wind instruments should be played with vibrato; at least as much as the strings.

Jazz Makes No Impression on Classical Music

"Apart from its influence upon orchestration, Jazz will not form any basis for classical music of the future, to my mind. The tendency will be to turn to something simpler. We are now musically located in an epoch which is not dissimilar from that which confronted the world at the time of Johann Sebastian Bach. That is, a vast horde of musical influences of great complexity seem to be coming together. Jazz is one of the manifestations of this. But Jazz is not likely to prove very fructifying to classical music. On the other hand, it has borrowed (or shall we say "purloined"?) liberally from the classical. The public likes Jazz because of the shortness of its forms and its slender mental demands upon the hearer. No music is ever really popular which is too long or too complicated. On the other hand, length and the ability to handle complicated music are invariable characteristics of really great genius. We realize this if we compare the music of Bach, Beethoven, Wagner, Delius and Tchaikowsky with the music of such fine but smaller musical talents as Scarlatti, Jensen, Roger Quilter, Reynaldo Hahn and others. Therefore, the laws which govern Jazz and other popular music can never govern music of the greatest depth or the greatest importance. I do not wish to belittle Jazz or other popular music. The world must have popular music. We should rejoice that the ragtime of ten years ago has reformed into the Jazz of to-day, but there will always exist between the best popular music and classical music that same distinction that there is between a perfect farmhouse and a perfect cathedral. The more we examine Jazz we see that its entire effect is aimed at short, sharp contrasts. There is, of course, a vast chasm between this and the Bach 'Passion Music,' the Wagner 'Music Dramas' or the Delius 'Nature Poems.' In the education of the child, Jazz ought to prove an excellent ingredient. But he also needs to drink the pure water of the classical and romantic springs. He will get plenty of Jazz in America. He cannot escape it in this day in any part of the civilized world. Last summer in Germany I noted that

Jazz had made a really noticeable impression upon the scores of the works of many modern composers I heard. The influence was superficial, but it was there, nevertheless, and it is steadily growing.

"My chief impression of the best Jazz is that it is near-perfect and delightful popular music and dance music. It is that and nothing more—and what more should it be?"

Why Chopin Used a Metronome

By T. L. Krebs

In writing about Chopin as a teacher, Carl Mikuli, an intimate friend of the master, and one of his most famous pupils, said, "In keeping time Chopin was inexorable, and it will surprise many to learn that, with him, the metronome did not come off the piano." Mozart said, "The most indispensable, hardest, and principal thing in music is the tempo," and he took pride in the fact that he always kept accurate time. Ferdinand Ries, one of the few pupils Beethoven ever taught, relates that the great master always played in perfect time, and that he insisted on strict time in others. Schumann says in his well-known *Musical House and Life Rules*, "Play in time! The playing of some virtuosi is like the staggering of a drunken man. Take not such for a model." Hummel says, "The player must strictly observe the time throughout the entire piece. The soloist is often himself at fault if he is badly accompanied even by a good orchestra." Chopin himself writes, "The left hand should be like the leader of an orchestra; not for one moment ought it to be uncertain and hesitating." Surely such men, of the highest musical authority, must be taken seriously.

No real musician will interpret the expression "playing in time" as advocating an imitation of the absolute, unwavering rigidity of a pianola performance, nor the brainless thumping of any other similar reproducing machine. Neither will he favor an habitual adherence to the beating of the metronome. At the same time the truth remains that a teacher who is unable to play in exact accord with the metronome is not competent to teach others to play in time; for, unless a player or singer thoroughly understands the rhythm of a composition and can measure with absolute accuracy the relative length of each note and rest, no matter how long or short it is, he or she cannot possibly perform a composition correctly. It is only when a performer is absolute master of time and rhythm, that he or she can take intelligent, artistic liberties with the printed notes and rests—liberties which instantly differentiate the intellectually controlled performance of the human player from any device of the pianola type.

In order to become more and more firm in properly observing the rhythm of a composition and in measuring correctly the volume of the individual notes and rests (a matter quite different from the regularly recurring musical pulsations), the greatest care on the part of both teacher and pupil is demanded. It is not sufficient that the teacher sits by and drones, "one—two—three—four," or whatever the measure beat may be. It is imperative that this counting be exact, distinct, incisive, and that the pupil should count and play exactly in unison with the teacher's counting. This does not mean that a player should always count aloud, but that he should always count. Furthermore, even the greatest players count the time of the composition they are performing, though, perhaps, not always conscious of the fact that they are doing so. One of the most distressing things to a musician is to be obliged to listen to somebody wandering and meandering through some spineless performance devoid of vitality and meaning, because of inaccuracies caused by defective rhythm. Hans Von Bülow, one of the greatest musicians and pianists who ever lived, said, "Rhythm wrong, everything wrong."

Sharps and Flats for Little Ones

By Mrs. Frank Barnes

We all know how difficult it is to impress upon small children the fact that so many of the notes read are not to be played just as they look, to them, because of the sharps or flats in the signature. I have a little method that has proven so successful that I would like to pass it on. For example, with the key of F Major, I explain to the pupil that in this scale or piece we have one key (B) who is quite above his fellows in importance, as he employs a servant (the flat) to do his work for him. I have found this a great help. The pupil likes to enlarge upon the idea that we are dealing with an aristocrat who always has an assistant.

Sight-Reading Without a Teacher

By T. S. Lovette

If you were walking along a pathway and an obstruction confronted you and you were not looking ahead, what do you think would happen? Even if you were looking ahead, and were not thinking ahead, would not the result be the same? But suppose you did both, and did not pre-act, you would still at least stumble. It is possible to look ahead blankly.

It is possible to think of the obstruction and not prepare mentally for the act of stepping over it.

In reading music, the process is identically the same. First, you must look ahead, if only a few notes.

Second, you must learn to recognize the notes quickly.

Third, you must mentally prepare and must pre-act on the hands or vocal chords, as the case may be.

Get someone, if you possibly can, to help you by using a visiting card, or anything else that will serve the same purpose, to cover the notes as you read them, passing the card over the notes as slowly as is necessary to permit you to read steadily, yet compelling you to look ahead, to think ahead, and to mentally pre-act. The proper terms for the entire process would be recognition, precognition, pre-action and action.

If no friend is present to assist you, try to compel yourself to apply the same system, always looking ahead. Start at a very slow tempo; for there is better mental development when the mind acts at regular periods than if allowed to stop when any little difficulty presents itself, and to travel rapidly when the reading is easy. The line of least resistance means no development, whereas the system suggested means success.

Naturally, the better you know your notes and the quicker your recognition of keys, scales and chords, the quicker will be the development; for then you will be enabled to grasp a number of notes at a glance.

Persistent and accurate practice in accordance with the foregoing instructions cannot fail to bring success.

Will You Pay the Price?

By Roy Lee Harmon

ANYTHING worth having is worth a price.

We must pay an admission before we are allowed to enjoy an entertainment. The music student of to-day, who expects some day to enjoy the fruits of success, must pay the price. With the student this cannot be done in the twinkling of an eye. It is a protracted process. Weeks, months, years, of drudgery and self-denial must be given, for money is not the only sacrifice which must be laid upon the altar of self-development.

The modern youngster cannot live the wild, jazz-mad life and at the same time be a successful student. There must be long periods of practice, seasons of pleasant relaxation, and regular hours of sleep.

The really great musician is a poet at heart as well. He is a sensitive creature, alive to the beauties, the joys and sorrows which surround him. The virtuoso of to-morrow is not the "lounge lizard" or "candy ankle" of to-day. He whose social engagements claim much time will lack the hours for study. A true musical education cannot be acquired in a short time. Like a tiny and delicate plant it must be cultivated and nurtured carefully. Perhaps there are some who will say, "Oh, well, if I've got to give up a lot of other things in order to succeed in music, I'll let the music drop." With that as their attitude, the sooner they drop it the better; because if love of the art was a part of their being they would allow nothing to interfere.

It is a saying, though trite, that "You cannot eat your cake and have it, too," and this is but all too true. Anything great, anything at all worth possessing, is worth a sacrifice and usually demands it.

A genius is often considered "queer," or different; and he is. Why? Because he walks the heights; because he has sacrificed the foibles of the multitudes for the soul-satisfying things; and he is living a life just a little fuller than the person who is nurtured by the so-called pleasures.

The price for a musical education must be paid; but dividends will gladden the heart of yourself as well as others.

"THE idea peculiar to music, the idea which music gives and which the other arts would be incapable of giving, is that of immaterial existence. . . . It presents, in short, the condition of being a being without being an object."—JULIEN BENDA.

Teach Cooperation by the Use of Two Pianos

By A. Lane Allan

HAVE you thought of the use of two pianos as a good preparation in cooperative work?

A successful teacher has tried the following method of bringing about a sense of preparation in working with others. As a training in alertness it is unexcelled. Such a method paves the way for successful work as an accompanist, by keeping the pupil ready for the next note or phrase. He knows that if he does not "keep up with the procession" it means "begin again."

At the beginning of the musical year two pianos are placed in the music room in such a way that those playing do not face each other. The reason for this is that there is always someone who begins to play when he sees someone else begin. In this way he is made dependent upon himself for the knowledge of the proper moment to play a certain phrase or movement. He unconsciously acquires the "feel" of the proper time to do things. This, of course, is valuable later when he has no one on whom to depend when he is undecided, whether in his musical career or in other phases of his life. The music chosen is always well within the ability of all four of the pupils taking part, and is sight reading, something with which they are not familiar. The spirit of competition enters here and lends zest to the performance.

Half an hour per week of this kind of work will prove helpful. Though no charge is made, it will prove a good investment.

Carrots for a Donkey

By Sibyl Croly Hanchett

If you are a fair amateur pianist, who, for reasons of finance, occupation or situation, cannot study with a good teacher, remember the donkey and the carrot.

A certain lazy little donkey would not travel without the lure of a carrot held before his nose. His master solved the problem by an ingenious contrivance attached to his cart, which held the carrot six inches out of the animal's reach, no matter how fast he went. History fails to state, but we may hope that industry was rewarded with a juicy mouthful at the journey's end.

Pianists, as other people, are a combination of master and donkey. The driving is to be done by whip or carrot. A carrot is offered.

Here is one of the ways in which the pupil may keep a carrot enticingly in view. Play the D-flat scale, both hands, three octaves, with firm touch, smooth rhythm, no accent, watching the curve of each finger. In the same manner play the B-flat minor scale. Then D major, B minor, E-flat major, C minor and so on, progressing chromatically up the octave—each major key followed by its relative minor—without a stumble, false accent, wrong note or mistake in fingering.

Easy? Good. Do the same in sixths—fourths—fifths—with your eyes shut—accenting every fifth note. Keep adding difficulties until you meet your challenge; then practice according to the following plan:

Assume, for argument, that you are one of the many rather fair soloists who would have trouble in performing the first requirement. Observing the directions given above, start your scales at D-flat major. All goes well until you reach, say, C-sharp minor. Then you get to wool-gathering a little, or speeding beyond your limit; or perhaps this is one of those personal fiends that you have always avoided, and you make a mistake. Practice C-sharp minor until you have played it perfectly five times consecutively. It may require all of this practice period and all of to-morrow's. Do it, if it takes a week. Then start again at D-flat. Perhaps this time you will climb safely to G-sharp minor. Or you may come to grief on easy D major. Wherever the accident occurs, stop before beginning again at D-flat.

You may not succeed for some weeks in playing the whole twenty-four scales fluently in chromatic succession. But the success, when it does arrive, is a very wholesome and juicy carrot. Munch it in peace. There are plenty more; sixths, for instance, or arpeggios, if you particularly loathe them.

In six months you will find that your technic has improved as much as if you had been guided by a good teacher; your power of concentration has developed enormously; and the fact that you have become accustomed to racing against difficulties under a slight nervous tension has greatly lessened your susceptibility to stage-fright.

Where is Jazz Leading America?

Part II of a Symposium Which Has Already Attracted National Attention

The attention of the reader is called to the last issue of "The Etude," which was devoted in part to the "Jazz Problem." In that issue there were noteworthy contributions from George Ade, Mrs. H. H. A. Beach, Felix Borowski, Charles Wakefield Cadman, John Alden Carpenter, Dr. Frank Damrosch, Franz Drdla, Arthur Foote, H. F. Gilbert, John Luther Long, Vincent Lopez, Will Earhart, Lt. Com.

WALTER R. SPALDING

PROFESSOR OF MUSIC, HARVARD UNIVERSITY

IN reply to your request that I send you a few words concerning the burning jazz question of the hour, it seems to me in this, as in so many other human affairs, that it is a matter of proportion.

Everyone, I think, feels the excitement and refreshment which has been brought into music by means of the new and stimulating rhythms connected with jazz and ragtime. Some of us only take umbrage when we hear the extreme devotees of Jazz say that it is the greatest modern contribution to music and is destined to supersede all other music. As a matter of fact, Jazz is a development of the rhythmical side of music, which is the most vital factor in music, but which in many ways may be considered somewhat of a negative virtue. It is taken for granted that a normal, healthy man will have a good heart beat; and it is taken for granted that good music will have rhythmic vitality and variety.

But good music must surely have many other qualities, such as melodic outline, deep emotional appeal, sublimity and ideality; and if the best that we can say of Jazz is that it is exciting, it seems to me that many of the highest attributes of music are left out. In this, however, as in many other aspects of music, the good features will gradually be incorporated into the conventional idiom, and extreme mannerisms will be eliminated; for, whatever music is or is not, it is a free experimental art and has always been developed by composers trying all sorts of new possibilities in the way of rhythmic melody and harmonic effect, the possibilities along these lines being boundless.

BOOTH TARKINGTON

FAMOUS NOVELIST AND PLAYWRIGHT

I WISH I knew enough about jazz to answer your questions with any symptoms of intelligence. I fear, however, that I cannot. I can give you my vague impressions only. I should not think jazz music the outcome of the spirit of unrest of these times. I should not think it the cause of much unrest, either. It might be considered an accompanying phenomenon, perhaps.

I do not think jazz is leading America anywhere.

I do not find myself condemning jazz; that is, not all jazz. I have heard jazz that was mere squeak and boom and holler and bang; and I have also heard jazz that seemed, perhaps, rather sensuous, but it was at least sensuously intelligible. I do not see it as the voice of new America, however. It seems to me to be purely incidental.

DR. STEPHEN WISE

RABBI OF THE FREE SYNAGOGUE, NEW YORK, N. Y.

"I AM not sure jazz is leading America. I think that jazz is one of the inevitable expressions of what might be called the jazzy morale or mood of America. If America did not think jazz, feel jazz and dream jazz, jazz would not have taken a dominant place in the music of America.

"I quite agree with you respecting the very great importance of such music as is music, the great music. The substitution of jazz for Beethoven, Bach, Wagner and Handel is no sadder than the substitution of Phillips Oppenheim or Rex Beach for the novels of my youth, George Eliot and Thackeray. Mencken is a sort of literary jazz, though perhaps a little less light-footed than jazz helps folk to be. I would not prohibit jazz or discredit it. The fear of which jazz is an inharmonious symptom is far too deep-seated for censorship or inhibitions or prohibitions. When America regains its soul, jazz will go, not before—that is to say, it will be relegated to the dark and scarlet haunts whence it came and whither unwept it will return, after America's soul is reborn."

DR. LEOPOLD STOKOWSKI

DISTINGUISHED ORCHESTRAL CONDUCTOR

THE following is reported from an address by Dr. Stokowski, before the Forum in Philadelphia:

"Jazz" has come to stay. It is an expression of the times, of the breathless, energetic, super-active times in which we are living, and it is useless to fight against it.

"Already its vigor, its new vitality, is beginning to manifest itself.

"The Negro musicians of America are playing a great part in this change. They have an open mind, and unbiased outlook. They are not hampered by traditions or conventions, and with their new ideas, their constant experiments, they are causing new blood to flow in the veins of music. In America, I think, there lies perhaps the greatest hope in the whole musical world.

"In France today there are many clever musicians, most outstanding of whom are Debussy and Ravel. In England a school is growing steadily, and shortly it will burst into bloom like a flower. But though there is much talent, the world is still in the throes of a big unrest, for which it is striving to find expression. There is no great spirit, no great genius, such as Wagner, dominating the world of music at the present time.

"With the very complex music of today, an interpreter is a very important factor. The composer creates a work. The interpreter re-creates it and breathes life into it and makes it a living pulsating, vibrating thing. He it is who must co-relate the instruments, the different kinds of phrasing and the various types of technic and make plain to the public that which, unaided, it could not understand or appreciate.

"Art is going to develop in the future, speedily and in multiple forms. There will be no prohibition going on in music. There is going to be greater and greater variety, because it is going to reach more and more persons. Music is going to enter more and more into our lives and become a part of our philosophy."

ROBERT M. STULTS

COMPOSER OF "THE SWEETEST STORY EVER TOLD," ONE OF THE MOST SUCCESSFUL SONGS EVER WRITTEN—REPORTED TO HAVE SOLD OVER 3,000,000 COPIES DURING THE LAST THREE DECADES

I HAVE expressed myself so frequently on this subject, in casual conversation, and in such a vehement manner, that it will be rather difficult for me to put my opinion in public print, and leave out certain expletives. It is hard to talk about this "mongrel" music and keep calm.

For years past I have watched the gradual deterioration of the so-called popular music of the day. In the modern dances this is particularly noticeable. I don't object to the dances as such, for I have always enjoyed dancing; but the infernal racket that usually accompanies them, and the monkey shines of some of the performers, are enough to give even a musician of my type a chronic case of "jim-jams."

One cannot help comparing the dance music of thirty years ago with the travesties of the present day. Think of the stately old lanciers and quadrilles, the dreamy waltzes of Waldteufel and the inspiring Strauss numbers! And then contemplate the "rot" that we are obliged to "hop around to" today. Recall, if you are old enough, the well-balanced dance orchestras of the old days, and then listen to the combination of fiddles, banjos, saxophones, scrub brushes and tom-toms that are now in vogue. Shades of Terpsichore! happy are ye that your ears cannot hear the pandemonium that now reigns!

This jazz epidemic has also had its degenerating effect on the popular songs of the day. In fact, nearly every piece of dance music we now hear is a re-hash of these often vulgar songs. But I am optimistic! There is every indication that the ballad of the past, with its strong heart appeal, is again coming into favor. This is strongly indicated by the number of love songs that have recently sprung into popularity. I may be pardoned if I mention "The Sweetest Story Ever Told," a song written thirty-two years ago, and which during the past

John Philip Sousa, U. S. N. R. F., Paul Whiteman, Isham Jones, Henry T. Finck, and others. These, together with the following, make the most comprehensive investigation of the subject ever accomplished. "The Etude" does not endorse jazz, by discussing it. We merely endeavor to keep our readers constantly informed upon present day musical topics. Mr. Clay Smith reveals the sinister origin of jazz.

two years has seemingly taken on a new lease of life, the sales now approaching the 3,000,000 mark. Another happy sign is the fact that publishers are demanding more and more songs of a higher and more refined sentiment; and publishers are not given to printing music that the people do not want. "Jazz" has created a "malarious" atmosphere in the musical world. It is abnormal. The air needs clarifying!

CLAY SMITH

WELL-KNOWN CHAUTAUQUA PERFORMER AND COMPOSER OF MANY SUCCESSFUL SONGS

IF the truth were known about the origin of the word "Jazz" it would never be mentioned in polite society. I have seen many quotations from active-minded musicians who have guessed at the origin of the term but they are far from the facts. Thousands of men know the truth about the ancestry of "Jazz," and why it has been withheld is hard to tell.

When I was a boy in school, some thirty-five years ago, I played the trombone and it did not take long in those days for me to get the reputation of being a prodigy. At fifteen and sixteen I had already made tours of western towns including the big mining centres when the West was really wild and woolly. Those were hard rough settlements and many of the men were as tough as mankind ever becomes. Like all adolescent boys let loose on the world I naturally received information that was none too good for me and was piloted by ignorant men to dance resorts which were open to the entire town. These dance resorts were known as "Honky-Tonks"—a name, which in itself suggests some of the rhythms of Jazz. The vulgar word "Jazz" was in general currency in those dance halls thirty years or more ago. Therefore Jazz to me does not seem to be of American negro origin as many suppose.

The primitive music that went with the "Jazz" of those mining-town dance halls is unquestionably the lineal ancestry of much of the Jazz music of to-day. The highly vulgar dances that accompany some of the modern Jazz are sometimes far too suggestive of the ugly origin of the word.

I know that this will prove shocking to some people but why not tell the truth. "The Truth is mighty and will prevail." "Jazz" was born and christened in the low dance halls of our far west of three decades ago. Present day "Jazz" has gone through many reformations and absorbed many racial colors from our own South, from Africa, the Near East and the Far East. But why stigmatize what is good in the music by the unmentionably low word "Jazz?"

If I were to get upon the platform and merely repeat some of the utterly horrible scenes that were forced upon me at those "Jazz" resorts during those boyhood tours, any respectable audience would be petrified. Do you wonder that the very name "Jazz" is anathema to me!

Having played high-class music with the Smith-Spring-Holmes Company, in some three thousand engagements in Chautauqua and Lyceum, which have taken me to the remotest parts of the country, I have heard so-called modern Jazz of all kinds. Who can help it?

Some of the modern Jazz arrangements are strikingly original and refreshing, with an instrumentation that is often very novel and charming. Music of this kind is far too good and far too clever to slander with the name "Jazz." It is very American in its snap, speed, smartness and cosmopolitan character. Why not call it "Ragtonia" or "Calithumpia" or anything on earth to get away from the term "Jazz." But, even the best of this entertaining and popular music has no place with the great classics or even with fine concert numbers, except perhaps in a few cases where musicians of the highest standing, such as Stravinsky, Carpenter, Cadman, Guion, Grainger, Huerter and others with real musical training, have playfully taken "Jazz" idioms and made them into modernistic pieces of the super-jazz type.

FRED STONE

FAMOUS COMEDIAN-DANCER
PRESIDENT OF NATIONAL VAUDEVILLE ARTISTS

THE following is part of an interview printed in the New York Times. Mr. Stone traces the origin of Jazz to a ragtime piece known as *The Pasmala*.

"I can't remember where I first heard *The Pasmala*. The name is a corruption of the French, 'pas a mele,' which means 'a mixed step.' That is exactly what it was—a step generally done backward, the dancer, with his knees bent, dragging one foot back to the other to broken time; a short, unaccented beat before a long accented one, the same principle now used in jazz and known as syncopation.

"I first heard ragtime in New Orleans about 1895. It was in a cafe, and there was a little negro at the piano. He would play one of the standard songs of the day, such as 'Mary and John,' and then he would announce: 'Here's the new music, the way us plays it,' and he would break into ragtime. I'll never forget the way that negro chased himself up and down the keyboard of that piano. He was doing, or trying to do, everything that the eccentric jazz orchestra did three or four years ago.

"Ben Harney, a white man who had a fine negro shouting voice, probably did more to popularize ragtime than any other person. Harney, who was playing in Louisville, heard the new music, and he grew so adept at it that he came to New York and appeared in the Weber & Fields Music Hall. Of course, ragtime may have started here before Harney; there were numbers of wandering musicians playing in saloons and cafes in those days; but credit is due him because he played in a first-class theatre before any other ragtime exponent.

"Always the dances were done in the new jiggy time, and they influenced clog, straight jig, Irish reel, Irish jig, soft shoe and the George M. Cohan styles of footwork. Every one was dancing ragtime, and the motif was to be found in the original buck dancing. The dancers worked close to the ground, and few of them would lift a foot the height of the knee from the floor unless they were doing an acrobatic step—a kinker dance, we called it.

"About this time Bert Jordan, who is now playing in 'Stepping Stones,' was regarded as one of the best flat-foot dancers in the country. He used to develop his material from sounds. He was at first a snare drummer, and he'd sit in his dressing room thumping an old drum until he got a succession of sounds that pleased him, and then he would work it out with his feet. When he had the original combination going smoothly, he would do it again in doubles—putting in two steps and two sounds where he had originally one. Then he would do it all over again in triples—three steps and three sounds where he had one. The dancers worked to catch the ear as well as the eye. Many of them could dance without any music, making pleasing rhythmic sounds with their feet.

"All this took practice, plenty of it, for a dance had to be good. There was no such thing as a pretty good dancer, because engagements were limited, and a dancer who could not dance as well as the best was crowded out. Work was scarce enough for the best ones, and they were constantly traveling about the country. And all of this dancing lasted long after ragtime had its first big flare-up. What caused it to go out was the introduction of foreign stuff, such as splits, adaptations of Russian steps, jumps over the foot and all those things.

"Whenever the talk turns to American music and American dancing, I always wonder if there is any music or dancing more thoroughly American than syncopation and what we at first called ragtime. I do not pretend to say that this music originally was anything but what it was—the creation of illiterates. But it was spontaneous, and as thoroughly original, though in another mood, as the so-called songs of the South which might have been inspired by negro chants.

"If jazz develops into a form accepted as music, there will be interest a century hence as to its origin. That means if it is generally accepted that *The Pasmala* was the first ragtime song, that Ernest Hogan, an almost forgotten minstrel, will be hailed as the founder of the new American music."

GEOFFREY O'HARA

WELL-KNOWN COMMUNITY SONG LEADER, COMPOSER

Jazz is teaching America new tone colors in orchestral instruments. It is interesting the whole nation in rhythm, in melody, in keeping time. It is establishing the first principles of music in everyone (call it noise—what is music but beautified noise; call it rhythm—what is music but ordered and beautified rhythm?)

Jazz has been an entering wedge for millions who had not taken the first step in music. Jazz has met them half way. Jazz is a mediator and advocate, a great go-between, a sort of theatrical announcer, a herald of better things, a jester.

Jazz is knocking at the door of the Temple of Music. Old Dame Muse will open the door. Even now I hear her shuffling old feet and the creaking of that rusty old door of tradition. It will soon open. Jazz will be conducted to take its rightful seat in the Hall of Fame where it will be taught etiquette.

PAUL SPECHT

WELL-KNOWN CONDUCTOR OF SUCCESSFUL ORCHESTRAS

WHERE is jazz leading America? I can best answer this by making a reply to the jazz critics and old learned professors and the like, who continually splurge into the press in fits, declaring that "jazz music is like whiskey; a powerful stimulant with a depressing reaction." Another critic says, "the body throws off the poison alcohol, but jazz is lasting," and so on.

Well, briefly, if you refer to jazz of the past, noisy, slam-bang style, the critics have a good fair reason to shout, but if you or I refer to the present-day jazz music, I prefer to think of it as "rhythmic symphonic syncopation," a particular brand of music fit for the ear and fit for the feet; in other words, it sounds as pleasing as it feels to the feet of the dance enthusiast; something that is elevating instead of degrading. Many letters received by me in my recent essay contest on jazz confirm this.

This symphonic syncopation was founded by scholars like Bach and Brahms, and so, by adding a good share of spicy rhythm we define *modern American dance music*, the greatest of musical educators of the masses our art has ever known. Do you realize that this form of music is a forceful stepping stone to stimulate interest in the study of music; a step of musical development, distinctly American, that is teaching the public to better appreciate our big symphony orchestras?

The radio and the phonograph have proven big factors in this development. In our smaller towns and cities where the small five or six-piece jazz band used to be the rage, today they are grouping into ten to fifteen-piece dance orchestras, imitating what they hear from the top-notch dance orchestras who broadcast over radio regularly; or often they take a phonograph record and play it over, observing all the musical arrangement, color, phrasing and detail that some famous orchestra leader has either paid big money for or else he has lain awake nights to think of some new novelty or embellishment to retain his supremacy amidst a competition that is rapidly bringing this unique native development to the fore. In other words, this so-called and grossly misunderstood "American Jazz" has probably equalled the American dollar as the American trademark of notoriety in Europe, Asia and even Africa. It has rapidly spread to the four corners of the world.

Now, then, if this form of music is like that critic's whiskey, with a lasting effect, then I prefer the stimulant, although I am not a drinker, since I am convinced that modern dance music occupies a permanent place in the development of America's progressive spirit and it has proven a welcome and effective stimulus, taking the place of liquor, banned by prohibition.

A Jazz "Characterization"

IN a recent article, the widely-read music critic, Mr. Gilbert Selden, in *Arts and Decoration*, has given a distinctly clever characterization of Jazz, and from it we quote:

"Among the lively arts, jazz is at present the most promising. It is hard, precise and unsentimental. It is not sloppy, it is self-assured, it is never dull. . . . The jazz of ten years ago was impudent and mocking. . . . Whiteman and Lopez preserve the lightness of spirit, transferring the jokes to the musical instruments and to the transformations in tempo which they make.

"The orchestra as now constituted exploits the banjo and saxophone, which, it is surprising to learn, were absent from the original jazz bands. In reality the characteristic of the modern jazz band is its deficiency in strings, made up by the diversity in wood-wind, exuberance of brass, and the utilization of the saxophone family, which has the ambiguous quality of wind and brass, of reedbell. That constitution is suitable enough for dancing: If the jazz orchestra ever becomes a concert body, the strings will have to be enlarged.

"Jazz is roaring and stamping and vulgar you may say; but you can not say that it is pale and polite and dying. . . . The strength, the touch upon common things, the hold upon common emotions, the almost rapturous freedom, the carelessness, the lack of dignity, the very vulgarity, if you insist, of jazz are treasures beyond price in a world which is busy with business and a society corrupted by false ideas of politeness and gentility in the arts. Jazz at least is mastering its machine instead of allowing itself to be enslaved. It will not sacrifice music and it will possibly create music."

Next month THE ETUDE presents the first of a notable new series of important articles upon Piano Playing, by the famous Russian Virtuoso, Mark Hambourg.

Would Mozart Write Fox-Trots
If He Lived To-day?

THE following from Mr. George Vail, of the well-known Meyer Davis Orchestra Organization, intimates that jazz is the folk music of America. At the same time Mr. Davis is widely advertising that he will give a prize of \$100 for a name for our distinctive American dance music that will not carry the stigma of jazz.

ALL great national schools of music have been built on the songs and dances of the common people. Such folk-music, while a very humble form of art, is the indispensable raw material from which masterpieces are fashioned. Great composers have universally recognized this indebtedness and the greatest among them have not considered it beneath their dignity to compose songs and dances in the popular style of their day. It has remained for American purists to profess unbounded contempt for contemporary dance music, familiarly known as "jazz," and in the same breath to deplore the absence of a distinctively national school of composition.

Most of the crudities of "jazz," are due to an utter lack of interest, on the part of our austere academicians, in an idiom which, whatever its cultural shortcomings, is American through and through. Mozart, Haydn and Chopin, were they alive today, would write fox-trots as naturally and inevitably as they once composed gavottes, minuets and mazurkas. The perfection of these now classic dance forms, which in their unpolished state were the "jazz" of their day, may be attributed largely to the ennobling influence of such masters. We have it in our power to achieve similar results to-day; but nothing can be accomplished until we drop our present attitude of superiority and take an intelligent interest in our own popular music.

The average level of the latter could be lifted considerably if it were possible to disseminate more widely a knowledge of the elementary principles of musical form. One has only to listen to the great majority of the composers in this field possess technical skill sufficient for the proper construction of sixteen-bar choruses. Since most of them are capable instrumentalists their musical illiteracy must be laid at the door of the teaching profession. Five minutes of every lesson period devoted to a simple analysis of the compositions studied would speedily remedy this appalling situation and the gain to music would be enormous.

Give Muscles a Thought

By Rena I. Carver

THE director of a gymnasium gave a little advice to a new class, which has been adapted for music pupils: Try not to overdo. Do not take heavy exercises or weightlifting every day. Do them every other day and on intervening days practice something entirely different. In other words, play fast-velocity studies and something light.

Be sure to warm up and become thoroughly supple before heavy exercises, for it is dangerous suddenly to exert a cold and stiff muscle.

If you perspire much while practicing, drink a glass or two of water (not too cold) at any time. That restores to the system the moisture that you have lost, and refreshes you.

It is well to practice the hands separately because the mental concentration is greater; the movement is usually better executed and danger of overdoing lessened. In alternate exercising use the weaker hand first so it will get best attention. If there is much difference, give the weaker one special exercises. But in learning a new exercise or an unfamiliar one, use the stronger hand, as that lessens the danger of strain; and if a strain should occur it gives the weak one a chance to catch up with the other instead of falling farther behind.

Use complete movements. Short, unfinished movements, especially when accompanied by a heavy strain, tend to a cramped, "muscle-bound" condition. In testing yourself do not do your best at the first trial. Set the metronome at about one-quarter of your speed to make sure that positions are correct and to warm the muscles. Rest a few moments, then try about one-half your speed. Rest again and try three-quarters of your limit. Next, do your best on the feat you are aiming at.

Never hold your breath in any exercise for more than a few seconds. Take four or five deep inspirations between movements—while the muscles are resting.



WOOD WIND SECTION

FREEMONT HIGH SCHOOL ORCHESTRA
Oakland, Cal., A. C. Olker, Dir.

BRASS SECTION

Instrumental Music in Public Schools

By GLENN H. WOODS, A. A. G. O.

Director of Music, Oakland, California

Mr. Glenn H. Woods' Success with the Orchestras and the Bands in the Public Schools of Oakland, California, Has Attracted Nation-Wide Attention. His Methods Have Literally Brought About a Revolution in Certain Phases of Musical Education

FEW are the cities that have not responded to the popular demand for instrumental music in the schools. The evolution has been natural, steady and secure, developed by the increasing interest in instrumental music through Symphony Orchestras and Concert Bands. Every city of any commercial importance has at least one Symphony Orchestra listed among its advertised achievements.

Instrumental music is of itself its best salesman. It has a variety of tone color in the four choirs of sound that appeals to the auditory senses. Its harmony is triplicated in three different sections of the orchestra and reinforced by the fourth; it has height and depth, force and delicacy, tragedy and tenderness, so that no sentiment within the gamut of human emotions is left untouched by the tone color and technic of pure sound that emanates from an orchestra. Small wonder, then, that instrumental music has finally penetrated the confines of the elementary as well as the high school.

The boys and girls of today are the men and women of tomorrow; and as taste, culture and refinement become needs of the daily life in mature years, the appeal to these tastes cannot be applied too soon. Music appreciation has acquired considerable vogue in recent years; and those who can perform and participate in musical production are the more apt to have a highly cultivated degree of appreciation. American boys and girls have just as much innate musical instinct as the boys and girls of any other nation. We of America, however, have been concerned too largely with the elements that provide for "making a living." Having succeeded admirably in this undertaking, the time is now propitious to add to our accomplishment the elements that presage the tastes we evidence in the life we live.

Music for Everybody

Music is by no means a subject which only the elect can acquire. The average boy and girl shows marked ability in all phases of musical technic, when that instruction is available and they are exposed to its mysteries(?). Their voices are quite above the average and respond quickly and permanently to vocal training; piano and instrumental technic offer few obstacles that they cannot master; harmony is not a closed book nor an unwelcome study; they grasp its principles quickly and need only to be well taught to be able to acquire its use.

Orchestration and arranging hold no terrors for high school students. Orchestral tone and instrumentation are already almost a daily association, and this acquaintance makes easy the approach to the goal of thinking pitch in different qualities and quantities. So music in any of its diversified phases can be assimilated by the American boys and girls if instruction is available.

Educators have been slow to recognize the educational value of the subject; for few of them have ever had any appreciable training or experience in the subject.

Music has acquired some recognition in the educational program; but it has not yet received the endorsement that guarantees the momentum of success it can develop

if the endorsement were more of a conviction in its potentialities rather than resignation in behalf of an experiment. President Eliot (Emeritus) of Harvard stated that: "Music, rightly taught, is the best mind-trainer in the group." The educational leaders heard but did not heed; for experience in the subject aroused no reciprocal conviction as to the merit of the statement. Music has had to ferret out its own course in the schools and adjust itself to established procedure dating back many years. Despite this handicap it has grown, expanded and acquired a permanency that augurs well for its future achievement.

"If the child be more than his information we shall not neglect his taste"—(*Developing Mental Power*—P. 70—George Malcolm Stratton). Does music develop the artistic taste of the child? Is the element of taste in art, literature and general culture influenced at all by such music as may come within the experience of the child in his school years?

Music for so long a time has been considered a fad by

the majority of educators that the layman is frequently inclined to question its real intrinsic value. To aid the layman and others who may still question its value, may it be said that music is the most universal of the arts, and those who frequently derive the most pleasure from it have little knowledge of the subject and regret it exceedingly.

The child is the man in the making and music should be part of his equipment. It will never do him any harm and may do him much good. This is a certainty beyond a doubt, so let us proceed to the ways and means of accomplishment.

Every child spends a large part of his first eighteen years in school. His music and school work must progress simultaneously or one or the other be neglected if not entirely abandoned. If he possesses musical ability of a marked degree the school studies are usually sacrificed, with a permanent educational deficit to the child. If music be to his dislike he is most certain to face later a regret that music instruction was discontinued at a time when mind and muscle were retentive and pliant. Very few persons acquire facility in any drill subject after twenty years of age. The concert artists now before the public were masters of technic on their chosen instruments while still in their teens. It is imperative, then, that music be part of the instruction received during the school years and for that reason it should be part of the curriculum of the school.

All progressive school systems have music in some form, but it is more frequently confined to singing. In the last decade, however, instrumental music has attracted considerable attention and many cities have incorporated it in the program. This particular phase of music usually appeals to boys; and music for boys is the theme of this missive.

The Teacher

Taste in art, literature and music can be acquired. The average boy of average intelligence, with good teaching, can learn to play almost any instrument and produce therefrom material sounds that are quite above the average. The unusual instruments of the orchestra, such as the oboe, bassoon, French horn, string bass, flute and clarinet, fall easy prey to the nimble fingers and alert minds of the bright-eyed, vigorous American boys, and they derive no small pleasure from being able to make the "thing do stunts." If the boy can do it, and he can, he should be given the chance to do it.

The first move in this decision must be made by the Superintendent. If he says instrumental music is to be taught in the schools, the first hazard is passed and the fairway looms clear for a long drive.

The instructor is the first consideration. Good performers are not always good teachers, and *vice versa*; but a good teacher must know how to perform on orchestral instruments, if success is to attend the undertaking.



GLENN H. WOODS

The violin is, of course, the major instrument to be considered; but that does not guarantee that the woodwind choir will receive correct attention unless the instructor knows something about that section. Then the brass should not be neglected and most of all the drum section. Let us look at the different instruments in the orchestra and investigate the problem from a practical standpoint.

The string choir has violin, viola, cello and string bass. A good violinist can always play viola; so the cello and bass are the only two that need consideration. The knowledge necessary to carry pupils to a stage of proficiency on either of these instruments can be acquired by any violinist in a few months.

The reed or wood-wind section has clarinet, flute, oboe and bassoon and the "moaning saxophone." Of these the clarinet is the more complex, as the fingering of the others is quite similar and the single and double reeds are the only additional obstacles. So a knowledge of the clarinet is decidedly advantageous for the instructor, and the rest can be learned by application.

In the brass choir are cornets, horns, trombones and tuba; and the most formidable two are the horns and trombone. The technic of each is distinct; yet, with a playing knowledge and experience on the cornet, these two instruments are possible of attainment.

The remaining section is the drums; and because of their dominance, especially in the hands of a husky boy, one needs information concerning the execution of the instrument and not of the player.

As a summary, you naturally wonder if one man can do all of this and do it well, and the answer is yes. Most musicians play more than one instrument and some play many; while others know the fingering and general technic of the different instruments well enough to start a pupil and continue his instruction until his playing ability and interest in music urge him to seek a special teacher. Every community has musicians who are so equipped; those musicians not so versatile are willing to increase their professional efficiency by taking up the study of the instruments they do not play.

For the teacher, then, find the man who can play more than one instrument—violin, first; clarinet, second; cornet, third; or any substitutes for these except the ukulele.

Many persons will hold that a teacher so equipped is a "jack of all trades;" others will venture that he cannot teach all instruments with equal facility; but the prime factor yet to be considered is the orchestra itself. Each member in a professional or symphony orchestra is master of the instrument of his choice; but school children are not yet masters and they present an entirely different problem. For that reason a teacher who has a good working knowledge of many different instruments of the orchestra will weld and develop a better ensemble because of this ability. The composite effect of the orchestra as a whole is preeminently the main objective of instrumental music in the public schools.

Equipment

No other department in the schools dealing with vocational subjects such as manual training, cooking, sewing, millinery, or the trades, has as little of the equipment furnished by the Board of Education as the music department. A library of music, racks, and instruments are the only equipment needed; but the need of these is imperative. To any orchestra, anywhere, in any city, will be brought violins, cornets, clarinets, maybe a flute, cello or trombone; but what of those unusual instruments, the viola, string bass, oboe, French horn, drums and tympani, so necessary to complete the instrumentation? These must be supplied by the school department just as they supply typewriters, sewing machines, lathes and forges. And what of the cost? The money invested in one machine shop alone would furnish all the unusual instruments needed to complete the instrumentation of ten high school orchestras and bands, to buy a large library of good music, a grand piano, and still leave enough to start a substantial savings account.

Many are the Principals who will escort you through the educational plant and expatiate at great length and with much pride upon the new and modern equipment to be found in every branch of trades and arts, except the music department. This must be content with pianos of dance-hall type and tone; orchestras and bands perform with only half the complete instrumentation demanded; and the Principal is satisfied "because it is cheap" and the music instructor is dissatisfied "because it is incomplete."

And what of the pupils? Are there boys and girls in the schools who could learn to play these unusual instruments? How do pupils learn to manipulate a typewriter at one hundred words per minute? How do they learn to cook pies and cake that rival those that "mother used to make?" How do they learn to run a lathe, a planer, a

(Continued on page 643)

Quick Ways of Teaching Youngsters the Notes

By Mrs. R. J. Manning

As all teachers of experience know, the beginner needs more careful instruction than the advanced student. Good or bad habits in music are formed early as in everything else. How often we hear music teachers say, "If they knew their notes; I would not mind teaching beginners."

Now let us make this much dreaded task easy and pleasant for both teacher and pupil.

Jennie and Jessie come for their first lesson—bright and talented twin-sisters. We seat them side-by-side at the beautiful grand piano they are so eager to play on.

How simple it is for them to find groups of "three" black keys and "two" black keys alternately! Inside of a few minutes, both can delightedly point out these groups.

Then we locate A (in group three). They find it instantly, and play a game of "finding all the A's" and seeing which can get them first! Such a merry scramble! They "skip notes" all over the keyboard, until A, B, C, D, E, F and G are often learned in one half-hour lesson, which ends with the location of middle C. The little tots go away with "something to practice;" for they have had a game of "skipping notes in which each tries to catch the other." Often they are further equipped with a knowledge of "feeding the musical pigs" at this first lesson—going home with two music games. "Feeding the pigs" is a first lesson in technic.

This alluring game is played by placing "five fingers on five notes" (each hand separately) with fingers beautifully curved, each one resting lightly on the "ball of the finger." Now all of these tiny digits must be tilted prettily towards the thumb; when, behold, they turn into pigs!

The ball of each finger is a "little mouth" and the feeding is done by tapping a note three times with each finger successively, taking great care with the fourth and fifth fingers, which are the "youngest, weakest pigs and need help." This game is persisted in with many children until an amazing control of the fingers is acquired before learning to read sheet music. Then the next "bugaboo" is the staff. The pupils are anxious to find that something which the "beautiful golden notes lean upon to make music." Heigh ho! here it is:—

Find your middle C. Skip one note and then press down the second note above middle C (which is E); then the second above that, and so on; keep holding down every other note until you are holding down five. It takes both of Jennie's tiny hands to hold down E, G, B, D, and F on the staff. Presto! another game.

Now whilst Jennie is holding down the treble staff, Jessie is told to help her by "playing teacher." The five notes held down are the lines (E, G, B, D, and F). The four notes "sticking up" are the spaces (F, A, C and E). It takes both lines and spaces to make the staff (in its new dress). Then repeat the old formula—1st line E, 2nd line G, and so on. One child asks what note is on a certain line or a certain space in the staff; the other names the note and finds it. Then they exchange positions. Jessie holds while Jennie "teaches." Soon (often in a second lesson) they both know this staff perfectly.

Have blank staves with clefs ready. When they know the keyboard notes perfectly have them write them on the staff (whole notes, because easier to make, are best for this), thus preparing a solid foundation for accurate reading. During the mastery of the staff in treble, if the least weariness is shown, divert their attention by playing a "staff tune." Take each pupil separately and regardless of time make her recognize the old tune "Days of Absence" by applying a knowledge of lines and spaces. As the real teacher calls them rapidly, have the child press down the correct note on the piano in staccato fashion, thus:

Teacher. Fourth space
Pupil. Touching E (at same time)
T. Fourth space
P. Touching E (at same time)
T. Fourth line
P. Touching D (at same time)
T. Third space
P. Touching C (at same time)
T. Third space
P. Touching C (at same time)
T. Fourth line
P. Touching D (at same time)
T. Fourth line
P. Touching D (at same time)
T. Fourth space
P. Touching E (at same time)
T. Fourth line
P. Touching D (at same time)

T. Third space

P. Touching C (at same time).

The staff in bass begins with the second G below middle C and is learned the same way as the treble staff was learned. The notes held down are: G, B, D, F, A; those sticking up are: A, C, E, G.

After both staves are mastered it is interesting to see two tots; one holding the treble staff, the other holding the bass staff, in a cross-fire of "very hard skipping this time!" The real teacher tries to catch them, too, with rapid questions from one staff to the other.

Leger Lines, Note Values, Time, Intervals, Triads, Signatures, and Scales are made equally simple and valuable in succeeding lessons or articles.

Sparks from the Musical Anvil

Glowing Words of Contemporary Music Workers

"All art is, in the first instance, derived from Nature."—R. B. INCE

"An innate sense of tone-color might be styled the saving grace in creative and interpretative musical art."—WATSON LYLE

"Fads in technic or monstrosities in composition may cause a passing curiosity; but little or nothing of them will be preserved for posterity."—RUDOLPH RICHTER

"The advanced student must, in the end, develop his own technic, according to the structure of his hand, and, I might add, according to his own mentality."—FREDERIC LAMOND

"It is altogether a fallacy that good music is meant only for the cultivated, and we are all very thankful for the view of the broader-minded people of taste who hold that the general public only submits to cheap stuff because it knows little of the other kind."—JOHN F. PORTE

"Music should become part of the life of the people, and should be looked upon in just the same way as the provision of parks and pleasure-grounds and other matters of public health, because it has a great influence on human nature, and a great deal to do with life itself."—SIR DAN GODFREY

"Music is one of the oldest modes by which man has expressed his emotions and aspirations. It brings pleasures to probably more people than any other one of the interest in it is entitled to be regarded as a real public service."—PRESIDENT COOLIDGE

The "Game" in Study

By Lynne Roche

ONE day a young man, walking through a small wood, became so engrossed in the game of watching the furred and feathered folk who scurried over the moss-covered ground, flitted from tree to tree or intermittently darted among the foliage that he was drawn to repeat his visits became almost daily and he had learned to sit for hours as still as a stump, just that his woodland companions might lose their timidity in approaching him. Finally he built a cabin in the forest so that he might live much of the time among the lively, lovely little woods-folk who had become his friends. The stories he wrote of these associations made the name of Henry Thoreau one of the most familiar and most respected among naturalists.

The musician, young or old, may have many a game not so different, in the "study forest." So much depends upon the attitude in which the work is approached. There is not an "animal of the musical woods" that is not as interesting as could be if only one gets into the game of trying to find just how familiar he can become with it. The trill will serve, as one. Get into the sport of chasing its history back through the centuries to the days when Opera was young, and there will be an entirely new thrill in its execution.

And then, best of all, get into a game with yourself. "Beating the other fellow" has no sensation to be compared with that of a victory over one's own past work. The thrill of knowing that the thing just accomplished is an obvious advance on that ever done before is more soul-stirring than laurel on the victor's brow. And the best of it is that the game may be played every time one sits down to study or practice.

New and Practical Helps in Sight Reading

By the Eminent Pianist, Composer, Teacher

EUGENIO PIRANI

Why not learn to read difficult music as readily as you read your daily paper? Hundreds can do it. Why not you, also? Mr. Pirani's article will prove a real help if you will undertake to try his methods for a little while. Sight reading is becoming more and more important.

How often one meets pianists of merit, who find themselves at a loss if they are confronted with reading at sight, even if it may be an easy composition!

I have in mind a young pianist who is truly remarkable for her rendition of a quite exacting repertoire, including difficult works of Bach, Beethoven, Liszt, and others. She is possessed of a brilliant technic and also her interpretation is very artistic and poetic. But give her to read the easiest piece of music and she is like a fish out of water. Rhythm, notes, everything is bungled beyond recognition. She candidly confesses her inability to read at sight. (Confession is an extenuating circumstance, but not an excuse!)

There is here a regrettable deficiency in the musical training. A pianist cannot, often times, escape the necessity of playing for four hands, or in chamber music ensemble, or to accompany some singer or instrumentalist, without having the opportunity to study the music beforehand, even if he does not make a specialty of this branch of pianistic art. The consciousness of his inability to cope with this eventuality must be very humiliating indeed.

To all those who are eager to fill this gap in their musical education some suggestions are offered which may facilitate the task. Several things must be quickly perceived by the sight-reader, viz.: *rhythm, notes* and the *signs of expression*. In the case of complex music it is not easy to grasp at the same time these three important elements.

Faults of Time and Rhythm

If one plays with somebody else, like in four-hand compositions, the rhythm, the time have first place. It is of course bad enough if one strikes wrong notes; but this type of errors at least does not totally upset one's partner. The playing can go in spite of mistaken notes. Much worse are faults in time or rhythm, which compel the partner to stop and to seek a place where the two players can get a new start. Everybody who has had the misfortune to play with such an undependable partner knows how provoking, how exasperating these continuous interruptions are. Therefore the *rhythm* should be the first thing to be mastered by the sight-reader.

I have obtained the best results with my pupils by "isolating" the rhythm, that is beating the rhythm alone, independently from the notes, on a box or, still better, on a tambourine. One does not really need a tambourine to begin practicing in this manner. An ordinary wooden box and a lead pencil will complete the necessary equipment. I prefer however a tambourine as being more picturesque and because it appeals more to the phantasy of the pupil, being a regular "instrument."

Use the Metronome

If another player for the *secondo* part is not at hand one could use also a metronome, set at a moderate rate. However the metronome makes matters much easier for the pupil, not offering the contrast of different rhythms contained in the *secondo* part.

If a simple box is used, place the music on a rack before the pupil seated at a table. Let him tap the rhythm through the entire piece with great accuracy making a distinction in the matter of weight of the taps for all accents, all fortes, all pianos, and other features.

Let us take for instance the N. 19 of the (excellent) Etudes for 4 hands, Op. 97, by Bertini. The beginning measures of the Primo are as follows:



On the tambourine the rhythm would be beaten as follows:



Thus isolated the rhythm will be easily mastered by the pupil. Or, in the Etude N. 12 of the same work:



Or in the Etude No. 25, Primo:



The whole "primo" part ought to be "drummed" in similar manner from beginning to end, while the teacher (or the better musician) plays the "secondo" at the piano, as it is written. This training ought to be continued until the student feels himself able to grasp the rhythm at one glance, even if retiring at some distance from the music, so as to perceive *only the rhythm without the notes*.

The development of the time sense itself is most important. One does not count when one plays in public. Time must be felt. The trouble is that many piano teachers expect the pupil to come by this time feeling naturally, like breathing or seeing. It may come in that way to some very gifted persons; but in most instances it is a matter of careful, attentive building upon the part of the teacher with close coöperation of the pupil. It certainly deserves specialized attention. Therefore, after the pupil has developed the rhythm, in a piece with the metronome, as we have indicated, the teacher should hear the pupil tap the rhythm without the use of the metronome and without counting. This will call for the strictest aural attention upon the part of the pupil.

After that a similar procedure ought to be employed, *isolating the notes from the rhythm*, in other words, considering only height or depth of the notes, independently from their rhythmical value. Also here a thorough training will be necessary, especially in deciphering the notes with many lines above or under the staff.

In fact, how many times one hears the inexperienced sight-reader ask: "What note is that?" He often is bewildered by the great number of lines and perplexed to find out what note is represented. Instead of counting the lines and the spaces, he tries to guess, mostly wrongly!

Don'ts for Sight Readers

Don't Hurry! Take your time. Much bad sight reading is due to the fact that the student has been impatient, that is, has tried to read too difficult music too soon.

Don't read single notes! Form the habit of viewing your work in chord groups. You don't read single letters when you read a printed word.

Don't despair! Many people who might be good sight readers give up too quickly and say, "Sight reading is a gift. I can never do it." The real gift is that of "work" and "sticktoitiveness."

Don't be easy! Sloppiness is unforgivable. Concentrate. Form the habit of playing right. Play the right notes, the right time, the right rhythm, the right accents, the right phrases, the right expression, the right pedaling. It is marvelous what the human eye can grasp and what the human mind can digest in a flash if one will only persist and "concentrate" and not be easy with oneself.

A great help in reading at sight will be the ability to identify groups of chords. This is one of the reasons why a thorough study of scales and arpeggios (see "Mastering the Scales and Arpeggios" by Cooke) as well as an understanding of harmony are so advantageous to the study of sight-reading.

Quick Eye Work

After the pupil has come to identify the ordinary triads easily, his next step is to the seventh chords. It is not easy for the eye to grasp note groups with four notes quickly and accurately. Good sight reading depends very largely upon a quick eye; and a quick eye means eye training and eye development.

Contrapuntal exercises are also good for reading, because they take the eyes as well as the fingers into different paths. For such a purpose Bach is invaluable; "Album of Favorite Pieces," the "Two part Inventions" and similar books. (Polyphonic Studies compiled by Theodore Presser were published largely because of their value for sight reading purposes at a certain stage of development.)

How, for goodness sake, can a pianist read at sight, if he is not thoroughly acquainted with rhythm and with the notes? I, therefore, insist on mastering apart these two integral components of notation. It reminds me of a significant anecdote which will illustrate my method: A famous general, I believe it was Frederick the Great, asked his soldiers, on the battlefield where a carcass of a dead horse was lying, if any one could tear off its tail. Several tried hard to do so, but none succeeded. Frederick showed how easily it could be done. He tore the hairs one by one and in no time the tail was completely torn off. MORAL: What we are not able to master collectively, we can easily overcome separately.

Look Ahead!

After a sufficient skill in these single operations has been acquired, another matter should be considered. To acquire a certain amount of speed in sight reading, it will be necessary to look a measure or two in advance of the place one actually plays. In other words, the player ought to have always something in reserve for the next moment. "Looking ahead" means to figure in advance what comes after, to feel in advance the notes, the passages, with the right fingering, under your fingers. The quicker and surer you can perform this *mental* operation, the more fluent will become your sight reading. The moment you lack this reserve your machine comes to a sudden stop and consequently your partner also is again put out of commission. Like the singer, who must always have a reserve of air lest otherwise the phrase will be suddenly chopped off, so the player must be prepared two or more bars in advance. You must have in your bank some funds in reserve for future expenses, or you will find yourself soon in a sorry plight.

Do not believe, however, that this advice is meant only for beginners. Also advanced players will benefit from this procedure, namely, giving the first glance to the rhythm and the successive ones to the notes. Of course the two operations must follow one another with the utmost rapidity, but still be distinctly separated from each other. And, furthermore, this method of sight reading will prove beneficial not only to pianists, but as well to other instrumentalists and singers.

Resuming: Study first the rhythm alone, perhaps with the help of a tambourine.

Try to decipher at a glance the notes, especially those above and below the staff, independently from the rhythm. Continue training, uniting the two elements.

Look one or more bars ahead of what you are actually playing.

Self-Test Questions on Mr. Pirani's Article

1. What should be the first thing mastered by the sight reader?
2. Name two good ways in which to learn rhythm?
3. How should notes be isolated from rhythm?
4. State what kind of exercises are valuable in sight reading?
5. How does one acquire speed in sight reading?

Targets in Music

By Jessie E. Britt

ONE of the greatest things in life is a target, a definite aim. In the study of music there is too often a tendency to drift with no definite goal in view and with but little to show for time and effort expended. This is especially discouraging to young pupils who are at an age when immediate rewards are more alluring than future fame or glory.

If some means, however simple, can be used to denote definite stages of progress, then the interest and enthusiasm are quickened, and a friendly spirit of competition may be stimulated among the pupils. It also pleases the parents by enabling them to judge the musical progress of the child and to co-operate in a helpful way with the teacher.

With young pupils, gilt stars, which may be purchased at a trifling expense at any stationery store, can be used very effectively. When a piece of music is perfectly learned or approximately so, and can be played in a musical manner, with correct fingering time, and notes; then the teacher sticks the gummed star upon it, and thereafter it is proudly alluded to as a star piece. For a memorized piece the larger sized star may be used. It is surprising how eager and delighted the little pupils are to get a "gold star" and how they hurry home to show "the folks."

As the pupil advances in age and proficiency, other ways may be used for making the study definite and worth-while. As soon as the second grade is reached, each pupil should have an assignment book which need be only an inexpensive note book with durable binding. In this the teacher can write down exactly what is assigned, with practice time for each. The pupil should also be required, or at least encouraged to keep a practice record for each day. To further encourage the student and indicate his progress it is well to employ a system of marking in red pencil on the assignment book. E may stand for excellent, G for good, F for fair, and U unsatisfactory. One splendid result of this system is the careful supervision which the parents are able to give the pupils in the home practice.

The graded courses of study, of which several good ones are to be found among musical publications, furnish a standard of advancement and tend to promote systematic work, when judiciously adapted to the needs of the student and supplemented by other material. Before promotion into another grade a simple test may be given on such elements as musical terms, time values and key signatures. Of course the tests should not be so rigid as to be dreaded by the pupil. He should feel, rather, that they are simply a means of fixing important points in his mind, so that he may proceed more rapidly and pleasantly in his musical studies. If he has a real musical target he stands a far better chance of making progress.

The Use of Improvisation

By Grace Mays

PIANO lessons may be made much more interesting by a teacher who has the talent for improvising. Something of this kind is needed as a stimulus for pupils who are not especially interested in taking piano lessons.

Four drills are suggested here for use by a teacher who can improvise.

First—The teacher allows the pupil to name a key, the kind of rhythm, and a title for a composition to be improvised by the teacher. Of course the mood of the composition should be consistent with the title. The teacher carries out the idea which the pupil has suggested.

Second—The pupil suggests a key and the kind of rhythm, then gives a title to the composition after it has been played. Since it appeals to the imagination, this is more interesting to some pupils than naming the title before the piece has been played.

Third—To help develop the child's sense of rhythm, the teacher improvises, and then allows the child to name the kind of rhythm after the composition has been played. This causes the pupil to listen closely for the accented beat of each measure.

Fourth—To familiarize a pupil with the different keys, have him to watch the keyboard while a selection is being played. The child can easily distinguish whether it is in a major or minor key, if the teacher has explained that minor keys are suggestive of something weird, gruesome, or melancholy; and that major keys express bright, happy or exciting ideas.

These drills appeal to pupils and are a real pleasure for them. They are also enjoyable work for the teacher and are means by which one who hasn't time for more extended composition can use his talent for improvising, in a beneficial way.

Training That Awkward Thumb

By Wendal C. Wood

THE thumb is the awkward member of our family of digits; on its action more than on anything else depends the speed and evenness of our scales and other passage work. All too often it fails us, preventing the acquirement of the desired qualities; so special training becomes necessary.

Technic specialists insist on *preparation* of the thumb's note; that is, that the thumb must always be in readiness above its next key before the time to play the latter. The following little exercise was designed to make the thumb form this habit of finding its next key at once after being used, and serves to facilitate greatly the thumb-under movement in scale and arpeggio playing. It also enables us to concentrate our attention on the thumb movement itself.

A Simple Exercise

Play any scale in a skeleton form, using only the thumb and forefinger, leaving out the 3rd and 4th fingers and their keys, thus:

Ex. 1. C major r. h. 1 2 1 2 1 etc.

The notes in parentheses are to be omitted. Use the same fingering in descending the scales.

Ex. 2. Bb minor

C Bb (A Gb) F Eb (Db) C Bb
1 2 1 2 1 2 etc.

Use the same fingering in ascending.


As soon as the 2nd finger touches its key, D, (Ex. 1) slip the thumb under it by an quick easy motion and let the latter drop *lightly* on F, and so on up the scale. Play in even rhythm, very slowly at first and *always* with but one hand at a time. (Notice that "slowly" refers to the length of time the key is held down—the thumb movement itself must be quick.) This skeleton scale may be played up and down the keyboard through as many octaves as desired, like the ordinary scale; but it is better to practice

it a number of times successively in the same direction. Most of the scales in the piano literature are "one way" scales. The "thumb-under" should be practiced more than the "hand-over" movement; and the left hand more than the right. The following schedule of repetitions should suit most pupils:

L. H., descending, 10 times
R. H., ascending, 8 times
L. H., ascending, 5 times
R. H., descending 4 times.

Play thus in all keys; the thumb's first note will not be the keynote in those scales which begin on a black key (see Ex. 2). Since the scale fingering is determined by the thumb's notes this exercise furnishes an excellent means of learning the various scale fingerings.

Keep the arm lightly poised; it should neither be stiffly held up nor should its weight be allowed to drag on the hand. If the arm is well balanced it will be easy to keep the wrist free. In playing a scale the hand should be slightly turned in at the wrist and the fingers well rounded, in order to allow the thumb to swing under easily.

The exercise should be played very slowly, until attention to the above details has become a habit. Then the speed may be gradually increased. Rhythmical variations such as  are valuable. If this rhythm is reversed the thumb taking the sixteenth note and the exercise

is played very fast with the thumb note always pianissimo, we have the most difficult form possible; and the one who has mastered it has mastered scale technic.

Three- and four-note arpeggios may be studied in the same way as outlined for the scales.

Try this method of practice for a month or two; the regular scales may be dropped for the time being since the third and fourth get plenty of other exercise. When returning to the normal scale form, great gain in ease and velocity will be noticed.

The Necessity of Ear Training

By Arthur Olaf Andersen

LACK of proper ear training is one of the greatest drawbacks in the progress of the average American music student. This deficiency is especially noticeable in the pupils of the private teacher who rarely, if ever, takes the trouble to determine just how much or how little each individual knows regarding this most important branch of an all-round, general musical education.

Ear training, to the music student, is what rudimentary knowledge of English is to the literary scholar. It must be acquired in some way before one is capable of any degree of mastery in either subject. In studying English, the necessary elements of grammar, phrasing by punctuation as well as rhetorical construction, must first be acquired. In ear training, an equally careful mastery of all the primary factors pertaining to the language of sounds must be attained.

The first thing the teacher should do is to ascertain whether or not the student has perfect or relative pitch. The necessity of perfect pitch in the student has been a matter of much controversy among teachers of theory. The majority insist that it is an indispensable requisition in the success of a composer, singer or performer of a string instrument, but not so important in the case of the pianist or of the performer of an instrument where predetermined pitch exists. This may or may not be true in some instances, but we argue that perfect pitch is not necessary in any case! The delicately sensitive ear of the musician might save him a great deal of hard work, but what has perfect pitch to do with the inspiration that gives us an exquisite melody, a ravishing sequence of harmonies, a well balanced, symmetrically designed composition? True, perfect pitch will be of great assistance in the setting down of the musical expression; but perfect pitch never was and never will be the inspiration of composition.

In the matter of the instrumentalist or vocalist, the perfect ear is undoubtedly an asset of extreme importance; but the fact that one does not possess this gift of nature need not discourage or disconcert the young musician, for he has it in his power to develop his auditory faculties to the point where they will serve him in every emergency.

Ear training should be seriously considered by every student, no matter whether he has perfect pitch or not. Ear training does not alone mean the ability to hear tones

in their exact pitch. That is but a small factor in the study of ear cultivation. It further implies the three "R's" of music: the "Readin'", the "Ritin'" and the "Rithmetic." These may be interpreted as constituting the ability to read music audibly or inaudibly, to have mastered the fundamental principles of notation chord spelling and chord progression, transposition, modulation and ornamentation. It also includes the ability to perform with distinct clarity and ease all the various simple, compound and complex rhythms.

The most coveted prize at the Paris Conservatoire de Musique is the *medaille de solfege*. The winner of this musician in his class for that year. The final contest, at which the winner is to be decided upon, results in an exciting ceremony. For this event the judges, consider the invitation to the musical elite of the French Republic, distinction and recognition. The entire faculty arrives early at the large Conservatoire Hall, in order to procure advantageous places; next, the student body, which has been clamoring for admittance at the portals, rushes enter upon presentation of invitation cards, being allowed to tense silence reigns from the moment the first contestant is put through the paces, until the final recitation has taken place. Upon the announcement of the winner, from the judge's box, pandemonium breaks loose, the successful candidate is lifted upon the shoulders of his confreres and borne from the Hall amid vigorous applause and shouts of *Bravo! Bravo!*

Thus it will be seen how enormously important the French musicians consider the study of solfege, which after all, is ear training in its practical demonstration.

The ultimate benefits derived from a comprehensive course in ear training are of inestimable value to the music student, be he instrumentalist, vocalist or composer. This training may not disclose the fact that he is the proud possessor of perfect pitch, but, in any event, he can so train his ear as to make it serve him in all his work. Relative pitch may be acquired through proper study, thought and practice; and relative pitch will bring to him all the practical advantages of perfect pitch.

How To Organize A Boys' High School Band

By J. W. WAINWRIGHT

Music Supervisor of Fostoria, Ohio, and Director of the Fostoria High School Band, Which Won the Championship of the United States

"Always Begin Music Study With the Piano"—Read Director Wainwright's important words on this subject on the next page

It was evening of the memorable day when the happy news came over the wires to the Fostoria home folks that their band had won first honors at the National Contest, the occasion a social gathering of Fostorians where naturally the favorite topic of comment was the band and its victory, that the following conversation took place:

"Well, I suppose this will make your boy anxious to join the band—or isn't he musically inclined?"

"Not particularly so. But, of course, you don't have to be musical to belong to the band."

The first speaker, a trifle taken aback, adroitly avoided an argument by observing that it "helped some" to be musical.

My informant was boiling over with indignation when he sought me out upon my return home to tell me of the insult, as he chose to term it, which had been hurled at the personnel of his idolized company of musicians. But I told him we had been paid a rare compliment.

For what seemed to my friend an unjust statement contained more than a grain of truth. My commentator might have gone a step farther and said, "Of course, one doesn't have to be musical to direct a band," without deviating very far from the truth.

And there you have in a nutshell the reason for the unmitigated, unprecedented, unquestioned success of the boy band movement.

The from-pioneer-home-to-White-House story of the organization and advancement of the Fostoria High School Band is doubtless already familiar to many readers of the ETUDE, so I need not review it here. Musical or unmusical, I doubt if my fortitude would permit me to endure those first rehearsals and programs again. The terrible tension of the first five beats of the "Day in Venice Suite," when I trusted madly that my young amateurs could and would "hit" the sixth; the sour soarings of the clarinets a little farther down the score; the uninvited augmented chords (my apologies to the horns); the basses *ploob-ploob-ing* along, perhaps a measure ahead or behind; the drummers sullenly slinking behind their cymbals if they were caught off guard and received their inevitable reckoning for such an offense—it was not musicianship that counted then. Oh, no; it was pure, unadulterated grit.

Thanks to many fortunate circumstances, the percentage of the unmusical now in our band is exceedingly low, while the number of those who are naturally endowed with musical talent, who undoubtedly will reap a rich harvest from their training in the band, whether or not they choose to make music a profession, I could place at twenty-five, or about fifty per cent. of the membership.

But I am serious when I say that, at least at the outset, not so much depends upon a boy's accurate sense of pitch as upon his enthusiasm, and not so much upon a director's knowledge of phrasing as upon his understanding and love of boy nature. Earl May, in his treatise on "The Silver Cornet Band," drives straight at the

heart of the situation when he tells in his humorous way how even the most uninspired, unwilling student of the piano or violin, when fired by the prospect of a parade or a concert in uniform, will seize a horn and blow himself into a frenzy of enthusiasm.

First and foremost, let there be a band! Then let time and tide cut down the hills of cornets, fill up the valleys of clarinets, weed out the saxophones, set up drummers and basses as invincible as the forest pines and throw over the whole a shimmering veil of color, delectable and undying.

Time and tide are personified in the director whose baton is the magic wand which may make or break the destinies of his organization. It is sad to say that there are in the public schools many teachers who are trying to teach instrumental music to school children who know not what they are doing. In most cases it falls to the lot of the already overworked supervisor of vocal music to try to build up the band and orchestra; but, most emphatically, teaching instrumental music is a job all by itself and should not be attempted by anyone who has not been especially trained for it, who does not know every instrument, including its different combinations of fingering, who cannot unearth technical mistakes in the playing of his pupils and then correct them. The lack of well-trained supervisors, or, to place the blame where it actually lies, the lack of funds to secure well-trained supervisors, is the greatest drawback to the progress of instrumental music in our schools to-day.

A Leader of Boys

But paramount in importance to his knowledge of instruments is the director's faculty for becoming a leader of boys. This implies that he must understand boy nature, must be able to mingle with them and cultivate their confidence and yet retain poise to stand before them and issue instructions with no thought but that they will be carried out. He must be able to break through the barrage of excuses which they sometimes build up to keep from shouldering their duties. There is the boy who cuts and pastes music in order to pay for his lessons, whose grandmother dies every time a new piece arrives to be pasted; the boy who is invariably "ill" on ideal days for fishing; the boy who in all seriousness walks up at the beginning of a rehearsal and says, "I just came to tell you that I can't come to-day." A director who could not disclose such camouflage would soon become the laughing stock of any group of wideawake high school boys.

What has helped me to know and understand my boys better than I could have otherwise, is the opportunity of being with them when our engagements took us on trips out of town. I once knew a band that went on the rocks because the director was too disinterested or too unaggressive to accept any out of town engagements; so I determined that whatever faults I might have as a band leader, I would make it a point never to cheat my boys out of the joys of a trip away from home. As a result, we have travelled and tramped ourselves haggard many a time; but the opportunity of really getting acquainted with them and the spirit of good fellowship which arose have more than repaid me for any personal sacrifice. It is amusing to observe how their natural characteristics sprout out as rapidly as mushrooms after a warm spring shower, when they are thrown upon their own resources. Some of them are like the proverbial sailor with a sweetheart in every port; some consume enough food at meal time to supply a small-sized army; a certain few can be depended upon to keep us in a hilarious state of merriment with their jokes and antics; but the boy I shall never forget is the one who stocks up with five-cent Hershey bars and then, when the car is safely out of the city limits, sells

them two for fifteen cents and earns spending money for the coming day. Some time he can truthfully say that he "got his start" in the High School Band.

The trip home usually witnesses the new band members as victims of a certain ceremony of initiation (four degrees) which only fun-loving high school boys could invent. The boys who have graduated and have been away for a year or more never come back for a visit but they saunter into my studio, ostensibly to pay their respects, but in reality to spend a little time recalling the incidents that occurred when they belonged to the F. H. S. band. These pleasures of reminiscing will probably mean more to them as the years go by than the technical training which they received.

In many respects the director's knowledge of boys may have a very direct effect upon his work. How many precious hours are wasted every year—every week—at rehearsals, not alone on account of tardiness and absences, those two bugbears of music teachers which, like the poor, are always with us, but because the leader does not know how to get the most out of his boys. Our band might still be working on "Our Director March" and "Iron Count Overture" if I had chosen to accept what my boys chose to give as their best effort; but I knew what I wanted them to do, guessed at what they were able to do, and tried to awaken them to the fact that they could do more than they were doing. Someone very truthfully has said that we are all as lazy as we dare to be; and high school boys are no exception. They have to be startled out of their state of dormancy once in a while—sometimes twice in a while. They have to catch the vision. (My own individual means of "waking them up" may not always coincide with the best recognized pedagogical principles; but it gets results.)

Then again, why do so many directors content themselves with the A, B, C's of band literature? What would happen to a violinist if he never attempted Kreutzer because he knew he could never master it? We were playing at the aforementioned "Day in Venice Suite," "Peer Gynt," "Dwellers of the Western World," and "William Tell," when we probably should have been playing things much less pretentious. But we did not give them just the once over and then lay them up on a shelf—WE WORKED. The boys knew when they came that they might not work on more than one number during the whole rehearsal; but I have heard many of them declare that they would rather practice two hours on something very difficult than one hour on something easily within their comprehension. Our orchestra worked for twelve consecutive rehearsals on one big overture without having anything light on the bill of fare. I admit that is going to extremes; but at the end of that time we could do it creditably and had gained enough technique that the lighter numbers came just as easily as though we had been spending most of our time on them.

Some time ago a well-known band director, after hearing our boys play a concert, said, "A band like that may happen once in a generation," but I say it can "happen" any time, anywhere, when a director and his boys hitch their wagon to a star and then get behind it and push.



THE CHAMPION BOYS' HIGH SCHOOL BAND OF THE UNITED STATES

The Band of the Fostoria, Ohio, High School, Which, Under the Direction of Mr. J. W. Wainwright, Won the Highest Honors at the Last National Contest

I believe the same principle holds good in private teaching. When a boy comes to me with a cornet, after a few initial lessons (to be explained later) we begin with Arban and we live with Arban until he has reached the place where he is ready for something big. Then we take that something big and wrestle with it, a limb at a time, if necessary; and before we know it he is playing "Carnival of Venice" and other time-worn old standbys which seem to be necessary evils of a cornetist's career. Then we have the satisfaction of knowing that, even if he hasn't mastered every morsel of technical food with which they abound, at least he has plenty of time to digest it later.

If violin and piano teachers would aim a little more directly at their final goal they would see faster progress in their pupils. They are many times so engrossed in making out a well-balanced course of study—left-hand studies, bowing studies, double stops; or for piano, pedal studies, independent exercises for staccato, legato, drop arm, and so on—that they defeat their own ends, technically speaking. I think Musin came very near to fulfilling a long-felt need in the violin teachers' sphere when he invented and compiled a set of instruction books consisting of series of daily exercises designed to put the pupil in shape for his real day's work—his etude or concerto as the case might be. Usually it is left to the teacher to map out daily dozens for his young aspirants, but how many are too indolent or too unforeseeing to do it.

And this reminds me of the preacher who told the farmer how to plant his corn and the farmer who told the preacher what to preach about. So if some violin or piano teacher will give me a few pointers on how to develop my band I have no doubt the benefit will be mutual.

And now, in the belief that many readers of the ETUDE are men and women with the ability and the personality to develop successful bands and orchestras, if they knew where and how to begin; and in the hope that, by relating some of the facts which it has taken me some years of experience to learn; I may map out a shorter cut for some who are just about to undertake this fascinating work; I am going to set down on paper a few of the most important steps which I would follow if I were to begin again with new material to try to organize a group of boys into an efficient high school band. Bear in mind that this is not intended for those who are already well advanced in the art of band making. Far be it from me to inflict my ideas and opinions upon anyone whom experience has given well-seasoned methods of his own. But in the spirit of sympathetic co-operation with the novice who is about to do his bit toward making America musical, I am contributing the following suggestions:

Physical Qualifications

First, examine the applicant for his physical adaptation to the instrument. If he has good teeth, lips not too thick, he may play a cornet or flute. If his lips are rather thick give him a larger mouthpiece, such as baritone or tuba, or better still, one of the reeds. A reed player must be unhampered by any defective fingers; but sometimes a boy with a disfigured hand may be taught one of the brass instruments. Our solo cornetist, who won the Grand Prize for soloists at the Ohio State Band Contest, is a left-handed player because of an injury sustained to his right hand when a very small boy.

Have regard for the balance of the band. Be sure there will be as many reeds as all the rest of the instruments combined. It is best to have all the reed players to begin with the B-flat clarinet because it is easiest, and then pick the E-flat, alto and bass clarinets, oboe and bassoon players from them.

Do not put in a C-melody saxophone to play the oboe part. It is not a band instrument. As soon as possible get an oboe and teach some boy to play it.

A quartet of saxophones is sufficient. A leader who allows more is doing an injustice to his band.

Insure a strong bass section: For a fifty piece band there must be not less than three basses, two E-flats and one BB.

When the instrumentation has been decided upon, the boys should have about three or four weeks of individual work, after which the regular band meetings may begin. The psychological value of this can easily be understood, and any director, by spending a few hours with pen and music paper, should be able to supply his boys with simple material to hold their interest until they are able to play some of the easy marches already in print.

Perhaps a few words here regarding the individual training of the different pupils would not be amiss—the very first steps to take and the instruction books which have proven most satisfactory in working with pupils of school age.

Cornets, French Horns and Baritones

For cornets, French horns and baritones, let the first tone which is to be produced be G, second line treble staff, not C, as many instructors give it. At the first lesson the pupil will learn merely how to hold the instrument and to blow correctly this one tone. The second lesson it is sufficient to teach him F, one whole step below, and A, one whole step above the starting point, giving him a vocabulary of three tones. The third lesson he will learn E below and B above, and so on until he has encompassed the tones of the C scale. Now he begins with a most valuable exercise, that of playing the scale up and down with a long sustained tone on each degree, the teacher harmonizing at the piano. This should be continued as a preliminary drill for six months or a year, increasing the range and changing key as the pupil is able. In answer to the oft-made query, "What shall I do to improve my tone?" assuming that the pupil already knows how to blow cor-

rectly, the above exercise is the best possible expedient toward developing a clear, round tone, no matter what the instrument in question. Any teacher who does not insist upon such an exercise is not giving his pupils value received.

Meantime introduce Herbert Clarke's "Elementary Studies for the Cornet," and after he has played the first twenty pages and is able to finger and blow correctly, let him take up Arban.

Do not give pieces too soon; for often it gives boys the impression that they already know all there is to learn about playing and simply places a stumbling block in their path. One reason why we have so few artists is because young players get an inflated idea of their ability and stop working too soon. Their ensemble work in the band should be enough of an incentive to hold their interest during the first months of their study.

For trombones, the first tone to be produced is F, fourth line of bass staff. Never teach a trombone player to read in the treble staff. He may be asked some day whether he plays in the "town or city clef," a favorite joke among bandsmen. Spare him the embarrassment of discovering that he is out of date.

The plan of procedure is the same as for the cornets. The second lesson he learns E-flat and G, the adjacent tones to the given one, and increases the range in the same manner following the B-flat scale line instead of the C.

Pure Tones Always

By all means teach him to put the slide in the right place; and never allow a tone to escape that is not absolutely in tune. The practice of finding fourth position by extending the fingers and touching the bell of the horn is in very bad taste and should not be tolerated. Do not use the supplementary positions too soon.

Blodgett's "Foundation on Trombone Playing," with the exception of the last few pages, is very practical; and Arban's method, which is now written in the bass staff especially for the trombone, is, of course, excellent.

The trombone is a greater test of a boy's musicianship than almost any other band instrument and is certain to give pleasure to the serious student because of its inexhaustible possibilities. One of my boys, a fine fellow who has been a conscientious student for five years, said to me the other day, "I am just beginning to realize what a wonderful instrument the trombone is." It is well in choosing a trombone player to select a boy who shows very marked musical ability, preferably one who has had a year or two of piano lessons.

Always Begin Music Study at the Piano

And here I am tempted to deliver a lecture for the benefit of parents on the value of launching children into their musical meanderings with an hour a day on the piano bench. It is better to have a seven-year-old begin on the piano, and then to give him a band or orchestral instrument at nine or ten than to let him begin at once with his horn or violin; for he can cover the ground three times as rapidly after having this introductory work at the piano. The practice in reading notes, in learning to decipher rhythmical values, in accustoming the ear to correct melodic and harmonic progressions, is gained much more readily and in most cases more cheaply in the study of the piano than in the study of any other instrument. If possible, induce the child to continue his piano work indefinitely, even after he takes up his chosen instrument; for his progress in the one branch will go hand in hand with his progress in the other. Study the lives of our successful artists of today and how many do you find who have not been thoroughly grounded in piano before they found it possible to scale the heights that overlook the promised land of fame and fortune? For, with an adequate knowledge of piano, one has the magic key whereby he may gain access to all other kinds of musical literature; and nowhere more than in the field of music does one's success depend upon a liberal acquaintance with the products of the master minds of every century.

The clarinets, the most useful of the reed instruments, will begin on C, first added line below the treble staff—not the open tone G, because it is thin and hard to play in tune. The instruction book best suited is the "Lazarus Clarinet Method," by Paul DeVille.

A great many of the difficulties of the clarinetist would be minimized if composers and those who arrange for bands and orchestras would not write anything above high D, or better, high C; because those tones are very hard to produce and when played by any but the most professional of professionals, are shrill and disagreeable. They should be used only to obtain special effects.

Wagner's "Foundation to Flute Playing" is exceptionally well adapted to the needs of the young flute player. If we had for every instrument a text-book as complete as this, the task of preparing beginners for active band work would be much more simple. When something more advanced is required, "The Indispensable" is all that its name implies and is an easy step forward.

The Complex Saxophone

Of the thousands who try to learn to play the saxophone, the number of those who attain any degree of artistic excellence is smaller than that of students of all other instruments combined. Many young people, when they discover that playing the C scale and reading the melodies of popular songs is a comparatively simple matter, reach the conclusion that a possible six weeks

of lessons will teach them all there is to know about a saxophone. But this strange cross between the brass and reed instruments is more complex than one would at first imagine. I dare say that ninety per cent. of our twentieth century army of saxophonists do not know how to finger it correctly. Take, for example, the progression B to C, or C to B—C should not be played with the second finger of the left hand but with the first finger of the left hand and the middle side key of the right. No matter how clever a performer, this mistake may easily be detected in most players. Then again, about ninety-nine per cent. do not know how or do not care to know how to produce a bearable tone. A mistake of fingering is easily forgiven, but the barbaric tone which comes swaggering out of the horns of most saxophone players strikes murder or suicide into the heart of any real musician. The saxophone family, especially the E-flat alto, when properly handled is a very useful instrument; but few ever learn the first principles of playing it correctly. If studied intelligently, with a conscientious teacher who insists upon correct combinations of fingering and good tone quality, it may be fairly well mastered in three or four years. "The Universal Method for the Saxophone," by Paul DeVille, has proven to be very satisfactory.

I wish I might take time to describe to my readers, as a certain prominent band director described to us at the M. T. N. A. meeting this year, how he trained the drum-corps for his "kid band," as he called it, out in Denver. Suffice it to say that here, as in many other phases of a band leader's work, originality and tact on the part of the leader counts for more than assimilation of facts. We use the "Gardner Modern Method for Drum, Cymbals and Accessories" with very satisfactory results. Oh, yes, the tuba! Well, in my opinion tuba players are born, not made. Anyone can learn to finger and blow this giant king of the brass; but when it comes to building niceties of phrasing and shading which mean life or death to any masterpiece, our basses must be gifted with "the mood of the critical listener."

As soon as possible after the first meeting it is well to organize the different sections of the band into groups for sectional rehearsals. This has proven a most effective device for bringing about a good ensemble and a finished production of any number which might otherwise have been too advanced for our boys, and has saved many a stormy hour at the regular rehearsal. Divide the band in the following manner:

B-flat, E-flat, bass and alto clarinets

Cornets

Baritones and trombones

Tubas and French horns

Saxophones

And don't forget the drums. Insist that the snares play the parts as written instead of trying to put in a lot of "fancy work," the product of their own imagination.

General Hints

From the beginning guard against allowing any, especially the cornets, to overblow. This is a very common fault and detracts greatly from the tone quality of the whole band.

Be particular about the appearance of the boys at rehearsal and in concert. It is surprising what slovenly habits directors allow. It is very little effort to insist that boys sit straight in their chairs, feet flat on the floor, arched, cornets and trombones held straight out almost parallel to the floor, and so on around the semi-circular tiers of players—yet it adds one hundred per cent. to the effect.

On the march, even in professional bands, one rarely sees two trombones held at the same angle. This is very bad taste on the part of both director and drum-major. From the beginning train the boys to hold their instruments at the correct angle when on the march, and they will take pride in a fine appearance.

Do not allow the drum-major to overdo his part—he must be snappy, but not grotesque. Last, but not least, prove to your boys, by filling their minds full of what is noble and lasting in music, that punishing their instruments with the ludicrous and inane noises characteristic of "jazz" music is evidence of a missing link somewhere in their musical, mental or moral training.

Different kinds of music arouse different kinds of emotions. A military march played by a band on parade stimulates the feeling of patriotism; sacred music, stealing softly from the organ within the sanctity of church walls, awakens the desire for meditation and prayer; but jazz, such as is played by our modern composers of popular music and entertainers, cannot hope to call forth any but the lower passions and impulses, cannot help bringing to the surface those very emotions which, since the days when our forefathers, attracted by the lurid fires of their primitive lust for blood and excited all that was animal in their natures, civilization has been trying all through the ages to stifle.

The Teachers' Round Table

Conducted by PROF. CLARENCE G. HAMILTON, M.A.

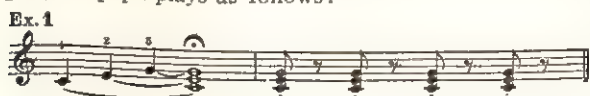
This department is designed to help the teacher upon questions pertaining to "How to Teach," "What to Teach," etc., and not technical problems pertaining to Musical Theory, History, etc., all of which properly belong to the Musical Questions Answered department. Full name and address must accompany all inquiries

Infantile Paralysis

A little fellow of nine, whose right arm has been affected by infantile paralysis, is having trouble in striking chords with that hand. For instance, if he attempts to strike *c-g-c*, his fourth and fifth fingers cramp and stiffen so that he is able to strike only *c* and *c* clearly. He says the only way he can play the chord is after his hand has been put into hot water for a few minutes. Is there a remedy for him? His playing is good otherwise, and he has no trouble with his left hand.—A. E. M.

It is difficult to prescribe for such an abnormal condition as you describe, without seeing the patient and finding out by experiment what he can do. The trouble may be partly traceable to that bane of pianists, a stiff wrist.

A useful means for learning to play a chord evenly and clearly is to sound each of its notes in succession, from lowest to highest, holding them down until the entire chord is within one's grasp. Then play the chord several times staccato, keeping the elbow low, and allowing the wrist to rise suddenly an inch or so at each stroke. This upward jump of the wrist will prove that it has not stiffened in the process and will also result in a clear, bright tone, caused by throwing the hand into the keys. For instance, taking the chord which you suggest, the pupil plays as follows:



Continue this treatment with each of the following chords:



These chords may then be transposed into other keys, and may be similarly studied with the left hand.

Beethoven's Sonatas

How do the piano sonatas of Beethoven stand in order of excellence—or of difficulty? With which ones would you advise me to begin? What are some of the more pleasing ones to play in public, and which are among the less difficult? D. M. R.

I will list the sonatas which seem best adapted for either playing or teaching.

In an easy Grade II we may place the melodious little Sonatinas in F and G. Of about Grade III is the sonata (or rather sonatina) Op. 49, No. 2, and its somewhat harder twin, Op. 49, No. 1. Next in order comes Op. 79, with its naïve, folk-song lilt. Considering the above group as introductory to the greater works, we may classify the latter under three heads: (1) those of Beethoven's earlier manner, in which he emphasizes the formal structure, on the lines of Haydn and Mozart; (2) those in which, while still observing conventional forms, he gives free rein to his personal ideas and moods; and (3) those in which he breaks loose from all tradition.

Of the first of these groups, the most pleasing are the energetic Op. 2, No. 1; the compact sonatas Op. 10, Nos. 1 and 2, and the two numbers of Op. 14, both of rare beauty and workmanship. All these sonatas are of moderate technical difficulty.

Under the second heading, the leader is easily the *Sonata Pathétique*, Op. 13, a rival in popular favor to the dramatic *Moonlight*, Op. 27, No. 2. Unique in structure is the Op. 26, with the graceful variations of the first movement, the majestic Funeral March, and the final Rondo, a masterpiece for technical drill. The *Pastorale*, Op. 28, is intricate and not so pleasing; but the three sonatas, Op. 31, are all valuable, especially No. 3, which is a marvel of concentrated thought.

We now come to that magnificent pair of sonatas which demand a pianist of expert technic and deep musical insight: the brilliant *Waldstein*, Op. 53, which huddles over with the joy of life, and the strenuous *Appassionata*, Op. 57, which sounds the depths of human experience. Passing over *Les Adieux*, Op. 81a, as of secondary importance, we come to the capricious Op. 90, with its "conflict between the head and the heart."

The average pianist will fight shy of the five sonatas of the last period, difficult for both player and audience. Most pleasing of these is the Op. 109, in

E major, with its graceful arabesques; and most difficult of all is the mammoth Op. 106 (for the *Hammerclavier*.)

A generally ascending scale of difficulty is followed in the above list. As to their order of excellence, who shall venture to say? Play the sonatas over from the complete edition—which every pianist should possess—and judge for yourself!

A Music Teacher's Education

A correspondent who signs herself *Ann*, writes that she has a large class of pupils whom she is teaching along conventional lines. But she feels the need, on both their account and her own, of a broader outlook on music than that of mere technic, and asks:

What do you consider should be the education of a teacher before students are entrusted to her care?

Let me say immediately that I like the spirit of the writer in propounding this question, for it shows that she has ideals which are not contented with simply producing pleasant sounds out of the piano; that, in short, she places *musicianship* before technical display. I wish every teacher might have similar ideals; for we should then have more appreciation of music as an art, and not as a mere acrobatic exposition.

Proceeding now to the equipment of the piano teacher, I list the following items:

1. The ability to play well, music of at least the fifth or sixth grade.
2. Experience in playing for others; in public, if possible.
3. For this purpose, a repertory of pieces, preferably memorized, kept constantly on tap.
4. An historical perspective, gained from the study of various histories of music and biographies of composers.
5. A thorough knowledge of music notation and terminology.
6. Familiarity with at least the fundamentals of musical theory, including scale-structure, intervals and the structure of the simpler chords.
7. Acquaintance with the leading principles of pedagogy, as applied to music teaching.

These items to begin with. But do not stop here, by any means! For there is no better opportunity for advancement than that involved in the very act of teaching. New problems will constantly arise, new vistas will open for continued study; so that the teacher should constantly seek further enlightenment from books or other sources. Every teacher, in other words, should be at the same time an earnest student, otherwise she will fall behind in the race.

Practical Pointers

Miss Anna E. McIlhenny, of Chicago, sends a list of "Practical Pointers," which she gives to the mother of each child under her tuition, and which she describes as a wonderful help in her work. For the benefit of the Round Table I give these in somewhat condensed form.

1. Have a regular practice time for the child, and do not permit anything to interrupt it.
2. Remember that 15 to 20 minutes of practice twice or three times daily is better than an hour at one sitting.
3. Do not enforce extra practice as a punishment. Music should always be regarded as a pleasure.
4. Sit with the child, whenever possible, during the practice hour, even if you do not play. It will prevent careless work.
5. Do not omit a lesson for a trifling reason, since such a procedure means loss of interest.
6. Coöperate with the teacher in every way possible.
7. Never criticize the teacher or the music which she gives, in the child's presence; for advancement is in proportion to the child's faith in his teacher.
8. Ask the child to play for your friends who call, as it will increase his confidence. The piece which he plays, however, should be one that he has well mastered.
9. Allow the child to pick out pieces that are not in his lesson, provided that he does this outside of his regular practice time.
10. Always display a sympathetic interest in his work. A bit of advice, a word of encouragement, a friendly

suggestion and a little praise will be helpful and stimulating.

11. Last, but not least, do not complain about your inability to get the child to practice. That reflects on the parents, and not on the teacher. If parents, who are with the child daily, lack the power to enforce obedience, how can the teacher, who sees the child but once a week, be expected to do so?

The Form of Music

How should I teach music form? I explain to my pupils the dance forms, the sonata form, and so on, as they occur, to the best of my ability; but just how should this be done?—L. G. P.

SINCE the understanding of form in music is absolutely necessary to intelligent interpretation, I consider that the teaching of the principles of form should be a prime factor in any musical instructions, whether of voice, piano, violin or any other instrument.

Such teaching, too, should begin much farther back than with the forms you mention. From the very beginning, the child should be initiated into the nature of measures, and how these are grouped into phrases; how phrases, too, are based on figures and motives. From these he should proceed to the complete sentences and sections, and so on up to the larger forms such as the dance, rondo, variations and sonata.

All this instruction will be more effective if it proceeds naturally out of the music he is studying. Let him realize from the first the meaning of each motive and phrase—how it grows gradually up to its climax, just as does a line of poetry. How, too, phrases follow one another in symmetrical order; and how, for the sake of variety, they are often extended or curtailed. The result should be that the pupil understands just as intimately the structure of each study or piece that he learns as he does the notes of which it is composed. For unless these notes are invested with real meaning, they are a valueless hotch-potch of sound.

As preparation for this work, I suggest that you study one, at least, of the following works:

Goetschius: *Lessons in Music Form*.
MacPherson: *Form in Music*.
Hamilton: *Music Interpretation*.

Music of Popular Appeal

Can you suggest a few pieces that would please the young people of the jazz age, and still not be of the popular type? Then there are the older people who cannot seem to understand classical music; what of them? I have found that the latter class appreciate folk-songs, or still more, the variation type of pieces.—A. McI.

It is quite possible to find music that is pleasing to both old and young, without descending to the jazz level. What the young people like about jazz is its strongly-marked rhythm—a rhythmic swing that gives it a pronounced vitality that is lamentably absent from the playing of many lackadaisical performers. The trouble with the great body of jazz music is that rhythm is everything and that the finer qualities of melody and harmony are sacrificed to it. Supply these qualities, and we have music that will appeal to all. As examples of such music, try these pieces, all of which are rhythmic and playable:

Grainger: *Country Gardens*.
MacDowell: *Hungarian*.
Rachmaninov: *Polichinelle*.
Poldini: *Marche Mignonne*.
J. A. Carpenter: *Polonaise Americaine*.
For the older people, you may add:
Coleridge-Taylor: *Deep River*.
Nevin: *Narcissus* and *Barchetta*.
Moszkowski: *Guitarre*.
Cyril Scott: *Danse nègre*.

These are modern compositions, of real musical merit. Properly performed, they should be enjoyed by everyone who has any music in his soul.

"I USED to think of music as I thought of lace upon the garment—a very desirable thing if one could afford it, but I have come to believe that music is one of the essentials in our community life and that we cannot afford to neglect its development."—GEORGE EASTMAN.

THE "RADIO" VOICE

A PRESS clipping informs us that "Radio is developing an entirely new type of vocal artists," according to Miss Eleanor Poehler, director of Station WIAG, Minneapolis and St. Paul, "who formerly was a soprano soloist well known in western musical circles."

"Thousands of voices that have not the volume required to fill even small halls have a sweetness rarely found in voices of greater carrying power," Miss Poehler declares. "Before the advent of radio broadcasting the range of such voices was limited to the confines of a small room and persons possessing them were known as 'parlor singers.' The system of sound amplification made possible through the development of radio has supplied the volume and power necessary to make these sweet voices heard in every nook and corner of the globe. 'Radio' voices they are called; and they are heard nightly in thousands of homes."

At present the singer for broadcasting purposes is unpaid, a great pity; but this cannot last. Soon new possibilities will open up for singers of the kind described above. The writer recently had a most interesting talk with Mrs. O'Brien, of "KPO" San Francisco; a new kind of impresario engaged in securing broadcasting artists. It was curious to hear her speak of "radio-artists" as though they were a class apart. So they are. Radio music has to pass twice through a diaphragm, once at the transmitting end and again at the receiving end. Just as some voices "record" better for the phonograph, so some "radio" better than others. All very interesting, and fraught with possibilities. Incidentally, a broadcasting station impresario apparently needs an infinity of tact in weeding out the fit and unfit from the multitudes of singers eager to make their debut on this new concert stage whose limit is the world's end.

THE WRITING OF SONGS

"FORTUNES IN SONG-WRITING," run the guileful advertisements, wherefore we reprint the salutary advice of Charles Villiers Stanford in his book, *Musical Composition* (a book which all should read, composers or not):

"The first attempt of a tyro usually takes the form of writing a song. This is probably because the lift of a poem suggests a musical phrase, stirs the lyrical feeling, and perhaps appeals to the dramatic sense which composers must possess in order to be composers at all. But the tyro does not know, what in course of time he will infallibly find out, that to write a good song is one of the most difficult tasks a composer can set himself. Song writing is miniature painting. The detail must be perfect from the first note to the last, capable of being examined under a microscope, and standing the test without showing a flaw. It demands a power, which is perhaps the hardest of all to acquire, of suggesting large and comprehensive ideas in a confined and economical space, and expressing small and dainty ideas without overloading them on the one hand or underestimating them on the other....."

"First attempts, then, ought to be in the direction of melodic writing for an instrument, and preferably for the violin, which can play them in the pure scale. Write a melody in intelligible sentences, which is logical and clear in tonality, and to that melody write a good bass. Do not trouble about the intervening parts; they will come of themselves, and to any one who knows his technic, with the minimum of trouble.....when a song was brought to Brahms for criticism, he invariably covered up the right-hand part of the pianoforte accompaniment before he looked at it, and primarily judged it by its melody and bass. The rest, he said, were 'trimmings.'"

The Musical Scrap Book

Anything and Everything, as Long as it is Instructive and Interesting

Conducted by A. S. GARBETT

THE ILLUSION OF PIANO TONE

In his book, "The Artist at the Piano," George Woodhouse reminds us once again that the tones of the piano begin to die away the moment after the hammers strike the strings. "Pianoforte tones," he says, "are characteristically evanescent. From the moment they appear they begin to disappear, regardless of the player's wishes and intentions. Yet the pianoforte, despite its shortcomings, has received more favor at the hands of great composers than either voice or violin."

"We certainly cannot attribute this preference solely to the greater harmonic possibilities it affords. Its limitations are compensated by the great factor, illusion."

"The pianoforte *crescendo* and *diminuendo* in the hands of an artist are as convincing to the listener as those produced by other instruments. Yet this *crescendo* is a sequence of *diminuendos*, and a *diminuendo* a broken succession of ever-decreasing *crescendos*. The illusion would be more vividly brought home to us

were it possible to arrest the movement of music and register the actual sound effects so that the eye could perceive them."

"All lovers of the pianoforte and its music ought to be truly thankful for the illusion which shields their musical sense from the actual facts. It is no exaggeration to say that more of the great composers would have regarded the pianoforte as a medium for their expression were it not that the rhythmic sense so subordinated the other faculties as to cause the limitations of the pianoforte to pass unnoticed. There is sufficient evidence in the markings of their compositions to prove that composers are conscious only of the illusory effects and not of actualities."

"Beethoven evinced supreme disregard for the instrument's restricted capacity; he actually wrote *crescendo* signs to semibreve (whole note) pulses! But any one who cares to search will find that pianoforte music presents many such apparent anomalies."

HOW SCHUBERT LOST A JOB

How the impoverished Franz Schubert lost a position as Vice-capellmeister of the Imperial Court in Vienna worth 1200 florins (about \$600, and of high purchasing power compared to the dollar) because of his high artistic principles, is recorded by E. Duncan in his life of Schubert.

"The candidate," he says, "was to set some operatic scenes, for which the words were provided by Duport the manager. This was of course quickly accomplished and placed in rehearsal. Then the hitch occurred. Mdlle. Schechner, the great prima donna, called upon Schubert to alter the principal air, by shortening it and simplifying the accompaniment. Schubert refused, and at the first rehearsal Mdlle. Schechner broke down. She sank exhausted on a chair by the side of the proscenium. Schindler continues as follows: 'There was a dead silence throughout the house, and consternation in every

face. Then Duport was seen going from one to another of the principals and discussing matters with the singer and the chief musicians present. Schubert sat through this painful scene like a marble figure, with his eyes fixed on the score before him. Then after a long interval Duport advanced to the orchestra and politely addressed the composer in these words: 'Herr Schubert, we will postpone the rehearsal for a few days, and I must beg of you to make the necessary changes in the aria at least, in order to make it easier for Mdlle. Schechner.' Several of the musicians in the orchestra joined in begging him to yield. But Schubert had listened with increasing anger to the speech, and shouting out, at the top of his voice, 'I will alter nothing,' he shut the score with a loud bang, placed it under his arm, and marched home. Thus there was an end to all hope of the appointment."

THE YOUTH OF FRANZ LISZT

A VIRTUOSO is not necessarily an apostle of virtue; and certainly Liszt was not; yet one wonders what the outcome would have been had his father not died while Franz, who idolized him, was still a sixteen-year-old boy. His mother also, he adored, but she was indulgent. "After his father's death (in 1827) he was left perfect freedom in arranging his mode of life," says Raphael Ledos de Beaufort in his book, *The Abbe Liszt*. "His mother refrained from interfering in all that did not relate to household affairs; and yet, with his artistic nature, he had no idea of a suitable division of one's time for attending to one's various duties or occupations. His father's experience and guidance were sadly missed now. The division of the day was now merely accidental, depending solely upon his humor at the time. One day he would practice on the piano; the next he would neglect to do so; sometimes he

would study in the morning; at other times he would do so in the evening; just as he felt inclined. His time was not better divided for his lesson, which would often be short to-day and long to-morrow, just to suit his convenience or whim. He was also most unpunctual, arriving sometimes too early and other times too late; sometimes, also, he would not put in an appearance. His want of method and order was noticeable in the way he took his meals. He would often come home late at night without having tasted solid food all day, and whilst waiting for his food to be ready, he would take a glass of spirits or a glass of wine, by way of staying the faintness arising from his long and voluntary fast.... He himself often deplored in after life the fact of his having been left so early in life sole master of arranging his time as he thought fit, and sole judge of what course he was to follow."

ZIMBALIST'S "TITIAN" STRAD

"In the beginning of the eighteen hundreds," says Samuel Chotzinoff in *Vanity Fair*, "a shipment of Stradivarius violins to a dealer in London was returned because of the prohibitive sum stipulated as the selling price. This was four pounds a violin! A hundred years later, Mr. Zimbalist, sojourning in Paris, pays after proper haggling, the sum of \$33,000 for a Stradivarius violin which had never, since it left the Master's workshop in Cremona, been heard in a public performance anywhere on the globe."

"This is the 'Titian Strad' which made its maiden appearance in concert at Mr. Zimbalist's recent recital in Carnegie Hall. The years 1710 to 1720 were, according to connoisseurs, the finest period of Stradivari's long and productive career; and the violins made in those ten years show a culmination of both the artistic and scientific genius necessary for the production of so beautiful and delicate an instrument. Mr. Zimbalist's 'Titian' was made in the year 1715, at the very peak of that amazing interval. It is not on record whether the violin was commissioned by the Count d'Evry, its first owner; but it is reasonable to assume that Stradivari, at the height of his fame, would hardly have found leisure for any work but commissions. However, the record has it that the 'Titian' was in possession of the d'Evry family until the end of the eighteenth century."

"It is not known how long the 'Titian' remained with the Count d'Evry, nor how it came into the possession of the Count d'Sauzay, who was its next owner. In 1872, it was sold through the violin dealer, S. P. Bernardel, to a Monsieur Baker, who received a certified history of the violin and an explanation of the name 'Titian'; (this instrument, baptized the Titian because of its superb red varnish, is classed with perhaps the 4 or 5 finest existing Stradivari violins)."

"Mr. Zimbalist paid an astonishing price for his latest acquisition, but the beauty of the violin and its splendid state of preservation are even more astonishing. The most careful inspection has failed to discover the slightest crack or imperfection in the wood. The scroll is gracefully imaginative, yet noble and solid; the 'f' holes provocatively irregular; the belly chastely rounded. When it appeared on the stage at Carnegie Hall after a quiet and tenderly guarded existence of two hundred years, it was, outwardly, in the condition in which it left the hands of Antonio Stradivari."

THREE STEPS UP

A SOMEWHAT unusual book is *Musicians of Sorrow and Romance*, by Frederic Lawrence, in which the author expresses himself in terms of romantic philosophy, with singular charm and insight. With regard to Robert Schumann, he points out that "There were three occasions in the youth of Schumann when influence external to his own genius had a direct action upon his career, and each had its place in the development of his personality. The first was when he passed into the office of the lawyer and found music. The second when, through injury to his hand, the career of the virtuoso became closed to him, composition alone remaining. The third culminated in his marriage, when his spirit, having been given the direction, seals which only a woman's hand may find, and a soul had swept upward which she had seen hidden, and the greater life of Robert Schumann had begun."

"The secret of success in life is for the man to be ready for his opportunity when it comes."—DISRAELI.

CHANSON D' AUTREFOIS

A Song of the Olden Time, in classic vein, quaint and delicate. Grade 3.

JEAN REGISTER

Tempo di Gavotte M. M. ♩ = 108

The musical score for "Chanson d'Autrefois" is written for piano. It begins with a tempo marking of "Tempo di Gavotte M. M. ♩ = 108". The key signature is one sharp (F#), and the time signature is 3/4. The score is divided into eight systems, each containing a treble and bass staff. Dynamics include *mp*, *poco accel.*, *mf*, *dim.*, *rit.*, *p a tempo*, *p*, *f*, *f mp*, *p*, *f*, *mf*, and *a tempo*. The piece concludes with a "Fine" marking and a "D.C." (Da Capo) instruction. Fingerings are indicated by numbers 1-5 above or below notes, and articulation marks like slurs and accents are used throughout.

VALSE GROTESQUE

AUGUST NOELCK, Op. 243

A very attractive idealized waltz, with some original rhythmic features. To be played in free time, without jerkiness. Grade 4.

Moderato

p

VALSE
♩ Tempo di Valse M.M. = 54 *string.*

p

string.

dim. *p*

mf *string.* *dim.* *p dolce*

Fine più mosso scherzando (quasi vivace)

p legg. *p*

dolce *p*

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mf *p* *p* *p*

poco a poco accel. *mf* *13*

scherzando *legg.*

poco rit. *p* *dolce* *mp* *l.h.* *tranquillo*

rit. *l.h.* *lento* *pp* *Moderato* *l.h.* *p espress.* *l.h.* *l.h.* *l.h.*

l.h. *r.h.* *l.h.* *l.h.* *p* *f*

cresc. *ed appassionata* *p dolce* *D.S. al Fine*

dim. *p* *dolce* *rit.*

A very graceful inspiration in the style
of a modern *Gavotte*. Grade 3½.

RED LEAVES

An Autumn Impression

Andante moderato con grazia M.M. ♩ = 120

CHARLES ANCLIFFE

The musical score for "Red Leaves" is written for piano and bass. It begins with a treble and bass staff in G major (one sharp) and 3/4 time. The tempo is marked "Andante moderato con grazia" with a metronome marking of 120. The score includes various dynamic markings: *pp* (pianissimo), *rall.* (rallentando), *moderato*, *p a tempo* (piano at tempo), *mf* (mezzo-forte), *poco rall.* (poco rallentando), *a tempo*, *Fine*, *f* (forte), *p* (piano), *grazioso*, *D.S.* (Da Segno), *espress.* (espressivo), and *triquillo*. The score is divided into systems, with some measures containing fingerings (e.g., 1, 2, 3, 4, 5) and articulation marks. The piece concludes with a "TRIO" section marked "espress." and "triquillo".

✦ From here go back to § and play to *Fine*; then play *Trio*.
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A very good study in independence
of the hands in two-part writing. Grade 2.

THE FANCY DRESS BALL

MATHILDE BILBRO

Tempo di Valse M.M. ♩ = 144

Play in a brilliant manner at a brisk pace.

FLAMING STARS

CONCERT GALOP

SECONDO

Tempo di Galop M.M. $\text{♩} = 144$

NORWOOD DALE

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FLAMING STARS

CONCERT GALOP

NORWOOD DALE

Tempo di Galop M.M. ♩ = 144

PRIMO

The musical score for "Flaming Stars" is a concert galop in 2/4 time, marked "Tempo di Galop M.M. ♩ = 144". It is composed by Norwood Dale and is the first version (PRIMO). The score begins with a piano introduction marked *f* (forte). The main body of the piece consists of several measures of music, each with detailed fingerings and dynamics. The dynamics include *mf* (mezzo-forte), *f* (forte), and *ff* (fortissimo). The piece concludes with a "Fine" marking and a "Last time only" section. The score is written for piano and includes a variety of musical notations such as eighth notes, sixteenth notes, and triplets.

Handwritten musical score for piano, featuring complex fingerings and dynamic markings. The score is written in a key with two flats (B-flat and E-flat) and a 3/4 time signature. It includes various musical notations such as slurs, ties, and dynamic markings like *ff* (fortissimo). The piece is titled "DANCE OF THE SPIRITS" and is from "ORPHEUS".

One of the classic gems of pure melody. Play in the manner of an orchestra of stringed instruments.

Andante M.M. ♩ = 72

DANCE OF THE SPIRITS

FROM "ORPHEUS"

SECONDO

C. W. GLUCK

Continuation of the musical score for piano, featuring complex fingerings and dynamic markings. The score includes various musical notations such as slurs, ties, and dynamic markings like *p dolce.*, *mf*, *p*, *f*, and *cresc.* (crescendo). The piece is titled "DANCE OF THE SPIRITS" and is from "ORPHEUS".

This musical score is for the 'Dance of the Spirits' from the opera 'Orpheus' by C.W. Gluck. It is arranged for piano and primo. The score consists of six systems of two staves each. The key signature is B-flat major (two flats). The tempo is marked 'Andante M.M.' with a metronome marking of 72. The score includes various musical notations such as eighth and sixteenth notes, rests, and dynamic markings including *p dolce*, *cresc.*, *mf*, *ff*, and *p*. There are also fingerings indicated by numbers 1-5. The piece concludes with a 'D.C.' (Da Capo) instruction.

DANCE OF THE SPIRITS
FROM "ORPHEUS"

C. W. GLUCK

This block contains the continuation of the musical score for 'Dance of the Spirits'. It consists of two systems of two staves each. The tempo remains 'Andante M.M.' at 72. The score includes various musical notations such as eighth and sixteenth notes, rests, and dynamic markings including *p dolce*, *cresc.*, *mf*, *ff*, and *p*. There are also fingerings indicated by numbers 1-5. The piece concludes with a 'D.C.' (Da Capo) instruction.

CA PRICE

THE ETUDE

CONSTANTIN STERNBERG, Op 121, No 3

Modern, but with classic tendencies: a master work in this style of writing. Not to be hurried in the execution. Grade 6.

Allegro con molto energia M.M. = 126

1

2

dim.

poco rit.

a tempo

marcato la melodia

mf

f

gentile

ff con brio

poco rit.

p gentile

cresc. rall.

Vivo

accel.

* From here go back to the beginning and play to A; then go to B.

From a new set, *Adventures of Alice in Wonderland*; affording practice in the Minor Key in left hand melody playing, and in thirds.

THE KNAVE OF HEARTS

IN WHICH HE STEALS THE TARTS

MARI PALMI

Grade 2 Moderato M.M. ♩ = 108

p

cresc.

dim.

dim.

Fine

mf cresc.

dim.

dim.

D.C.

HAPPY HOURS

A "graceful dance" in modern style. Very useful as a study in rhythm. Grade 3.

Moderato M.M. ♩ = 108

PERCY WENRICH

The musical score for "Happy Hours" is written for piano. It begins with a treble and bass clef, a key signature of one flat (B-flat major), and a 2/4 time signature. The tempo is marked "Moderato M.M. ♩ = 108". The score is divided into several systems. The first system includes a treble staff with a melodic line and a bass staff with a harmonic accompaniment. The second system continues the melody and accompaniment. The third system features a treble staff with a melodic line and a bass staff with a harmonic accompaniment. The fourth system includes a treble staff with a melodic line and a bass staff with a harmonic accompaniment. The fifth system is marked "D.S. % TRIO" and "p" (piano), indicating a repeat of the previous section. The sixth system continues the melody and accompaniment. The seventh system includes a treble staff with a melodic line and a bass staff with a harmonic accompaniment. The eighth system continues the melody and accompaniment. The ninth system includes a treble staff with a melodic line and a bass staff with a harmonic accompaniment. The tenth system is marked "D.C." (Da Capo) and "f" (forte), indicating a repeat of the previous section. The score also includes various musical notations such as notes, rests, and dynamic markings like "f" (forte) and "ff" (fortissimo).

* From here go back % and play to Fine; then play *Trio*.

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UNLESS one thing happens, the little beginner in music will never like practice—will never be a real musician. Unless she discovers music for herself she will never put her heart into her practicing. Before she can produce music she must love music and want to create it. To love it she must know it—and to know it she must hear music, good music, constantly. When she learns what music is, when she grows to listen with her heart as well as with her ears—then she will understand that practice is only a step toward creating music with her own hands.

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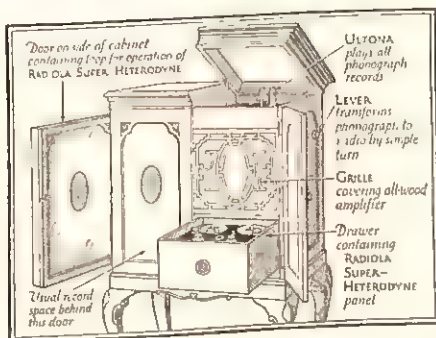
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G. Schirmer, Inc., New York

DANCE OF THE MAGICIAN

In real oriental style. Very characteristic. Must not be hurried. Grade 3.

S. BATOR

Allegretto M.M. $\text{♩} = 108$

The musical score is written for piano and consists of 12 measures. The tempo is marked 'Allegretto' with a metronome marking of 108. The key signature is one sharp (F#), and the time signature is 2/4. The score is divided into two systems of six measures each. The first system begins with a melody in the right hand and a bass line in the left hand. The second system continues the melody and bass line, with a change in dynamics from *mf* to *p*. The third system features a more complex melody with many accidentals and a bass line with a change in dynamics from *mf* to *sfz*. The fourth system continues the melody and bass line, with a change in dynamics from *sfz* to *mf*. The fifth system features a more complex melody with many accidentals and a bass line with a change in dynamics from *mf* to *pp*. The sixth system continues the melody and bass line, with a change in dynamics from *pp* to *p*. The seventh system features a more complex melody with many accidentals and a bass line with a change in dynamics from *p* to *sfz*. The eighth system continues the melody and bass line, with a change in dynamics from *sfz* to *mf*. The ninth system features a more complex melody with many accidentals and a bass line with a change in dynamics from *mf* to *pp*. The tenth system continues the melody and bass line, with a change in dynamics from *pp* to *p*. The eleventh system features a more complex melody with many accidentals and a bass line with a change in dynamics from *p* to *sfz*. The twelfth system continues the melody and bass line, with a change in dynamics from *sfz* to *mf*.

DANCE OF THE COSSACKS

A very taking characteristic, affording excellent rhythmic practice. Grade 4.

A. SARTORIO

Allegretto M.M. ♩ = 108

p

mf

sf

poco cresc.

f poco rit.

p

cresc.

f

a tempo

p

Fine

p scherzando

mf

PYGMIES' MIDNIGHT FROLIC

Reminding one of the "movies." Very good chromatic practice.

M.L. PRESTON

Allegretto scherzando M.M. ♩ = 126

One of the finest examples of the classic *Minuet*.
Play in a precise and dignified manner. Grade 3.

MENUET

from "MILITARY SYMPHONY"

J. HAYDN

Moderato M.M. ♩ = 108

The musical score is presented in a standard piano format with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 3/4. The piece begins with a forte (f) dynamic and a tempo marking of Moderato, with a metronome indication of 108 beats per minute. The notation is dense, featuring numerous slurs, ties, and fingerings (numbers 1-5) to guide the performer. The dynamics vary throughout, including piano (p), sforzando (sf), and fortissimo (ff). The piece concludes with a 'Fine' marking and a repeat sign.

TRIO *p dolce*

f *p dolce*

dolce *D.C. al Fine*

PETITE TARANTELLE

A good number for light finger work. Play as swiftly as possible consistent with clarity of execution. Grade 2 $\frac{1}{2}$

MINER WÄLDEN GALLUP, Op.16, No.2

Allegro con spirito M.M. ♩ = 144

il basso staccato sempre

Fine

D.C.

IV Solo (Reeds *fff*)

III Sw. (Strings & Lieb. 8')

II Gt. (Harp, or soft Bourdon 16' & Gamba 8') - III

I Ch. (French Horn 8; Flute 8' & Soft 16')

Ped. (soft 16' & 8') - III

F. von Suppe

This first movement will make an excellent opening piece or offertory.

Transcribed by
EDWIN H. LEMAREAndante maestoso $\text{♩} = 66$

MANUAL

PEDAL

p (Brass)

pp (Strings)

ff (Full)

(Prepare Ch. Strings Flutes 8' & 4' & Trem.)

pizz.

(add to Ped.)

mf (Cello)

III (soft 8' & 4') (Harp)

(reduce Ped)

espress.

rit. *ad lib.* *allegro* (soft 8' & 4' Fl.) (W.W.) *p* (Strings)

mf (add Sub.) (add Strings 8') *f* (soft 32')

p *poco rit.* *cresc.* (32' in)

allegro (Sub. in) *pp* (Strings in) II (Harp) *sempre stacc.*

morendo III *pp*

A very useful study in the singing tone and in "double stops"

FREDERICK MAC MURRAY, Op. 10

VIOLIN

PIANO

Moderato

Moderato con espressione

mf cantabile

a tempo

rit.

e dim.

restex.

a tempo

molto

rit.

Fine

con spirito

Fine

con spirito

a tempo

f

rit.

a tempo

cresc.

rit.

ff

dim.

gaily

saltando grazioso

pp

staccato

rit.

rit.

D.S.

D.S.

ALFRED PERCIVAL GRAVES

CRADLE OF GOLD

(CELTIC HUSH-SONG)

DANIEL PROTHEROE

Andante molto con espressione

mf

I'd rock my own sweet child - ie to rest in a cra - dle of gold on a

bough of the wil - low, To the 'sho - heen ho' of the wind of the west, and the 'lul - la - lo' of the

soft sea bil - low. Sleep ba - by dear, sleep with - out fear, Moth - er is here be - side your pil - - - low.

I'd put - my own sweet child - ie to sleep in a sil - ver boat on the

beau - ti - ful riv - er, Where a 'sho - heen' whis - per the white cas - cades, and a 'lul - la - lo' the green flags shiv - er.

Sleep ba - by dear, sleep with - out fear, Moth - er is here with you for - ev - - - er.

TO CELIA

J.C. LINDBERG

THURLOW LIEURANCE

Allegro **Allegro moderato**

Now mist - y morn - ing dawns a - new From out the gold - en sea.

mf *con Ped.*

Allegretto

Re - splen - dent glows, with new - born joy, She sets all na - ture free.

mf

Allegretto

But morn - ing dawn for all the earth, My Ce - lia dawns for me.

p

Moderato **Andante moderato**

The queen - ly rose de - lights the eye, Al - lures the roam - ing bee; Her

con moto

Moderato **Moderato**

fra - grant beau - ty charms the world, In sim - ple pur - ty.

Allegretto

But ros es bloom for all the earth, My Ce - lia blooms for me.

mf

Allegro moderato **Moderato**

The sky-lark soars to greet the sun, — In wild ec-sta - tic glee. In liq - uid notes he frames his song, There's

con moto

Maestoso moderato

none so gay as he. — But sky-larks sing for all the world, My Ce - lia sings for me. —

ff marcato

DRIFTIN' ON

CAMERON FIELD

RICHARD KOUNTZ

Very slowly; lazily *mp*

1. I've been drift - in' on, So la - zi - ly, My
roam in' round, Not a single friend I see, Till the

sempre p

con Ped.

whole life long, So hap - py and so free, But you've made me feel, Just as
- sun goes down, In the eve - nin' dream - ly, Won't you come a - long, A -

a tempo

rit. *pp*

2. While a - me, A - drift - in' on with me?

mp *rit.* *pp* *meno mosso*

lone - some as can be. drift - in' on with

rit. *pp* *meno mosso*

SOME DAY I'LL UNDERSTAND

Words and Music by
WILLIAM M. FELTON

Moderately *mf*

1. Dear-est one I think of you
2. Ev'n-ing brings a sweet con-tent,

Though you're far a - way, — Dear-est one I
Whis-pers from a - bove; — Twi-light comes with

con Ped. *poco rit.* **Valse lento** *mf a tempo*

walk with you All the live-long day. Some day, sweet day I'll un - der - stand Why ros - es bloom to
mem - o - ries Born of hope and love.

poco rit. *mf a tempo*

mf *cresc.* *rit.* *mf a tempo*

fade and die; Just why the hours of sor - row come, What brings the tear to dim the eye; I dream of

cresc. *rit.* *mf a tempo*

f appassionata

you each night, and long A - gain to touch your hand. I miss you so, But still I know, Some

f rit. *ten a tempo* *ten.*

day, sweet day, I'll un - der - stand. un - der - stand.

f rit. *ten a tempo* *ten.* *a tempo* *l.h.*

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THE following article is taken from a book recently issued by the Oxford University Press, made up in part of lectures delivered at Oxford University by Mr. Hermann Klein, a well-known voice teacher of London and a former pupil of Manuel Garcia.

The title of the book is "Bel Canto."

"It is not easy, of course, to grasp and co-ordinate the various factors that make up the true art of singing from the printed page alone, nor can they effectively be put into practice save under skillful and experienced guidance. Art is a thing of imitation, and in the study of singing you require the aid of the living model and critic as absolutely as in the study of painting or dancing. Nevertheless, a clear record or statement of facts is essential, and the printed page may therefore be re-regarded as a valuable accessory to the work of the teacher.

"Garcia recognized this when he published in this country an English translation of his famous *Traité complet de l'Art du Chant* (Complete Treatise of the Art of Song) which first appeared in Paris in 1840; and again when he supplemented it fifty-four years later with his *Hints on Singing*, which embodied all the subsequent experience garnered during a life time of successful teaching.

"The main essentials of the Italian system are the mastery of—

- (a) BREATHING
- (b) RESONANCE
- (c) VOWEL-FORMATION AND ATTACK
- (d) THE SOSTENUTO (SUSTAINED TONE)
- (e) THE LEGATO (SLOW SCALE, REGISTERS)
- (f) THE PORTAMENTO
- (g) THE 'MESSA DI VOCE'
- (h) AGILITY (COLORATURA, ORNAMENTS, ETC.)

"This order of progression is natural but by no means invariable. For example, the formation of a vowel shape must necessarily precede the attack of a sound, but the study of its manifold variations would have to come later. So the slow scale will naturally proceed simultaneously with the legato; whilst the quick scales form part of the acquisition of agility.

(a) Breathing

"Although scientific *Breathing* stands both at the base and the apex of the whole vocal structure, it is, nevertheless, the thing most neglected and most misunderstood in the average modern practice of this art. Correct instruction in respiration is, I think, the feature which chiefly differentiates the good teacher from the bad, the efficient master from the charlatan who misleads, cheats, and defrauds the innocent and unwary pupil. We cannot too frequently repeat the familiar saying of Maria Celloni: 'Chi sa respirare sa cantare.'

"But commonly the novice is told, if told anything at all about respiration, to take a 'deep breath'; to fill the lungs with air as though crowding the chest with ozone or inhaling the perfume of flowers; to breathe in or out 'from the waist' (wherever that may be), or even to expand the abdomen with a vigorous outward push of that obscure muscle, the diaphragm.

"Obedience to these familiar rules must inevitably tend to guide the student in the wrong direction and lead to bad habits which, once acquired, are exceedingly hard to eradicate. The breathing taught by the old Italian masters entirely reverses the order and changes even the physical character of the usual processes of inhalation and exhalation which form part of our daily life. Singers proceed differently; hold their bodies differently; train their muscles and organs to act differently. And yet from first to last the whole procedure is normal,

He who knows how to breathe knows how to sing.

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Factors That Make Up the True Art of Singing

By Hermann Klein

beneficial to the health, unailing in its accomplishment of the right result.

"One seldom hears talk of abdominal breathing. It is this filling of the lowest part of the lungs by the expansion of the stomach which not only flattens (and therefore locates) the hidden diaphragm, but prepares for its contraction when the stomach is drawn in and the ribs are raised, thus giving the necessary impetus for the expulsion of the breath by muscular pressure from below the middle of the body, not from the region of the chest.

"This mode of inhalation is doubly beneficial: (1) because we are only able completely to inflate the lower part of the lungs by slowly introducing the air there first and filling the upper part during the same inhalation afterwards; (2) because, where we feel the breath go, thence shall we expel it; and, inasmuch as steadiness and purity of tone are only to be obtained by this upward pressure from between the lower ribs, just above the stomach, we thereby learn how to avoid all superfluous or ill-directed pressure, we learn how to control our breathing action from the region of the diaphragm; and how, finally, to keep the chest high and firm, utilizing it as a receptacle for air not inhaled directly into it from without, but pressed into it from the lung spaces underneath.

"Thus concentrated, the breath, virtually becomes 'compressed air', that is, air possessing an inherent force of its own. Hence its greater power, moving always by muscular contraction in the upward (the necessary) direction, and so doing its work of creating tone in all degrees of loudness with the minimum of physical action or effort, and with a total absence of strain.

"This I believe to be the old Italian system of breathing, as it was taught by Manuel Garcia, and as I have taught it myself for many years. The secret of its success lies primarily in the controlling power of the abdominal support and action. Much depends, however, upon a correct attitude of the body, the capacity for retention and expulsion of the breath in any required volume or degree, and the ability to perform the mechanical functions of the breathing apparatus either slowly or quickly, as may be needed, with the same subconscious, automatic accuracy, smoothness, and noiselessness of operation.

(b) Resonance

"The old Italian teachers had no trouble in obtaining a bright, ringing tone. 'Resonance,' therefore, may not have entered very largely into their theory, but was far from being ignored in their practice. Thanks chiefly to their 'open' vowels an easy 'forward' tone came naturally to the majority of their students, especially the native ones. If it did not, the masters opened their pupils' throats (temporarily at least) until the sound-waves had learned to find their way to every facial cavity or space (besides the mouth) that was capable of 'reflecting' a vocal tone. The idea seems simple enough.

"The voice, in order to acquire its full vibrant power, must have the aid of a 'reflector,' just as surely as the light burning in a lighthouse. The singer can no more dispense with its aid than the performer on the piano or the violin could dispense with that of a sounding board.

"As the act of singing is a natural organic function, common to the majority of civilized people, there is no need to discuss here the physiology of tone production. The point is, rather, whereabouts is that tone situated or sounding when it has left the larynx. The answer is that a clear note is, at the moment of its utterance, instantly ringing clear and true in its ultimate position, projected and maintained there by steady diaphragmatic breath-pressure, and enhanced in strength and color by shape and other influences. To the singer the resulting sensation is that the tone is coming not from the throat at all, but existing ready-made in the area to which it is reflected.

"Free, unobstructed access to these 'forward' cavities can alone enable the voice to obtain all the advantages of complete resonance. Properly directed and well supported by the breath, it can entirely escape the danger of a nasal quality and attain increased beauty of timbre, diversity of color, and penetrative power.

(c) Vowel-Formation and Attack

"The formation of some vowel shape must necessarily precede the attack of a vocal sound—an act which involves the opening of the mouth. If we sing with the mouth shut we hum; but the act of humming is not without its use as a means for indicating where the vibration of the sound-waves may be felt re-echoing in the facial resonators when unable to make their exit by the ordinary route.

"When we open the mouth to sing a note, it must be done by dropping the lower jaw, and without moving the head, which remains erect and still. The tongue flattens as the jaw descends, whilst the pharyngeal space at the back of the throat enlarges as the soft palate rises and forms the roof of the mouth into a dome or arch. The shape thus created gives us, without further preliminary action, the natural mold sound 'ah' that is, the first vowel of the Italian alphabet.

"The formation of other vowels, no matter what the language, is simply a variation on this fundamental process, although the sense of their location seems to the singer reality vowel sounds should all feel alike, to the extent that they feel so when we more naturally 'forward' position than others, and those that do not must, by correct treatment, be made to acquire an equal degree of resonance.

"The outcome of this assimilation is that the singer finds both tone and vowel im-

pinging upon the same identical facial area, that is to say, in the 'mask,' and there alone, will their union be made perfect. In no other fashion and by no other mechanical means can 'speech and song' be resolved into a single function.

"Garcia says (*Hints on Singing*, p. 12) that 'the Pharynx ought to be considered the real mouth of a singer.' The idea is not an easy one to convey in words, but I understand it to mean that, just as the mouth contains the organs of speech (with especial reference to consonants), so the right place for forming vowel shapes and originating tonal character is the passage leading from the throat to the nasal cavities. I also believe the idea in question to have been an essential feature of the old Italian method.

"Another idea was the utterance of 'open' sonorous vowels in a natural manner ensured a free, elastic movement of the jaw, without the least muscular stiffness, leaving the tongue 'limp and motionless,' yet not entailing an excessively wide opening of the mouth, which 'favors neither low nor high notes.' This, the true singing position, is a matter of the utmost importance, and it is peculiarly associated with the teaching of Manuel Garcia.

"The assuming of the singing position as a mental and physical attitude corresponds to the spontaneous gesture of the speaker. It coincides with the inhalation of the breath, and is immediately followed by the act of phonation or attack of the sound. The old Italians were right in their location of the true source of attack when they said *respirare, e poi appoggiare*; inhale, and then support with the breath. An inclined air-cushion, once the screw is tightened, affords a firm and resilient support for the whole weight of the body. Similarly, the voice must rest easily and comfortably upon the solid column of air that holds it in position.

"And it must do this from the outset. From the moment that the singing position is assumed and the vowel shape formed, the diaphragm takes control; the breath is impelled upwards into the chest, towards the throat, where it becomes tone, and towards the resonators, where it becomes a voice. The whole process is comprised in a single physical movement, in a smooth, even exhalation. Therewith, not in the throat nor with any perceptible action of the glottis, but in the ultimate 'forward' area to which it has been projected, does the attack of the vocal tone actually begin.

"I need scarcely add that the misuse of Garcia's scientific definition, *coup de la glotte*, is no longer tolerated by the best teachers.

"In vocal attack the intensity of the glottic action may vary according to circumstances. It depends largely upon the nature of the utterance or the emotion to be expressed. A perceptible glottic impetus is not in certain cases inadvisable. For the singer there must be but one aim—that the tone, whatever its character, is to be so prepared, mentally and physically, that it shall sound perfect from the start.

(d) The Sostenuito (Sustained Tone)

"In the old Italian school of singing nothing was used to be more admired and cultivated than an absolutely steady tone. To-day even in Italy a strong vibrato or a quivering tremolo is generally preferred. Consequently the modern Milanese 'maestro' encourages it.

"Whether a trembling tone can ever furnish a satisfactory medium for the singing of Mozart is another question. We have evidence, which Mozart wrote did not suffer from this particular drawback. The sin did not become common until some years after it had started at the Paris Opera in the midway of the last century. Meyerbeer, Anser, and Gounod openly expressed their detestation of it. In or a declamatory passage, a trembling voice, no matter how pleasing its quality per se, has always sounded disagreeable to the ears of an English audience.

"Intelligent use of the method of breathing described above practically obviates all danger of an unsteady tone. Instinct for the exactly

right amount of breath-pressure should be natural to the good singer and made reliable by practice and experience. It contributes, moreover, to the liquid purity and clearness of timbre resulting from an undisturbed adjustment of the vocal cords.

"This economy of breath and this adjustment are interdependent, since the muscles of the throat respond and resist automatically in exact proportion to the varying degrees of pressure from the lungs. Yet the need for care does not end there. The singer intent upon the tone must not think of the throat, but of where and how the tone itself is being reflected or placed; that is the true *point d'appui*.

"It follows that a perfect *sostenuto* can only be obtained when the singer has the sensation of direct and uninterrupted breath support extending from the region of the diaphragm to the area of resonance.

"The gradations of strength and varieties of tone-color, like the cultivation of the *mezza voce*, are things that cannot be wholly explained or taught in books. They are best acquired by careful listening and clever imitation.

"The value of a beautiful *mezza voce* ('half voice') never seems to convey the same idea cannot be over-estimated. Every singer ought to possess it; but, like the old *falsetto*, now happily discarded by most singers, it comes more easily to some voices than others. Learning the *mezza voce* is not unlike acquiring the knack of a stroke at golf or lawn tennis; and the ear must be kept upon the tone as the eye upon the ball.

"The art of skillfully graduating a *crescendo* or *diminuendo* (dealt with later under the head of 'Messa di Voce') should be associated with a constant endeavor to purify the tone. It is the pure sound that travels farthest, not the merely loud one. The delicate *mezza voce* of a soprano or a tenor can provide an instantaneous contrast not less delightful than that of the most exquisite variation in nuances of color. These are things that must be studied and worked at, for years if necessary, until they are definitely gained.

(e) The Legato (Slow Scale, Registers)

"It is one thing to sing a single note well. To sing a group of notes all equally well, with a clean, direct transition from the middle of one to the middle of the next involves a good deal more than appears upon the surface.

"It means, to begin with, command of the pure *Legato*, a term more readily understood on an instrument than in the human voice. The singing of the scale in the legato manner has often been compared to the stringing of a row of pearls. When they are perfectly matched they form the perfect necklace. The act of uniting notes identical in quality and color with unbroken smoothness constitutes the perfect legato.

"The first step is the management of the breath. Every note must be supported from the region of the diaphragm with the degree of pressure that it demands, not for itself alone, but in its relation to its neighbors and the true gradation of the entire series. The higher the pitch of the note the greater the degree of pressure required, and vice versa; the ear and the sense of volume must combine to secure and preserve the even gradation of the scale up or down. The great point is to make sure of the identity of the tone.

"It is not necessary to begin either at the top or the bottom of a scale. The old Italians were wise enough not to enforce an arbitrary rule on this point. Their plan (adopted also in Paris by the great singer and teacher, Faure) was to find the best note in the middle of the voice and use it as the 'pivot' on which to balance the two halves of the scale lying above and below it. In this way they had less difficulty in obtaining an even scale and a smooth legato.

"This device is so effective that many years ago I invented for the study of it a form of rhythmical slow scale in three sections, each commencing on the dominant. The key must be varied so that the dominant in every case may afford the safest model for the succeeding notes:



"This slow scale must be sung with the dark or 'closed' tone (*voix sombre*), whereas quick scales and runs are best executed in the bright or 'open' tone (*voix claire*), which lends itself more readily to passages requiring flexibility."

"Just as the dominant or initial note supplies the model for the others, so must the breathing of the descending scale be imitated in the ascending scale (not the reverse). The legato is always easier, neater, and to be employed with better gradation on the down scale—certainly at first.

"The point is that, whether the voice be mounting or descending the scale, the same note shall always be sung in the same manner; that the 'pivot' tone, when returned to or sung in passing, shall invariably sound quite the same.

"The ability, however, to manage this depends upon the correct blending of the registers, an important matter upon which I can only touch briefly here. Unless the differences of sensation and changes of mechanism which characterize what are known as the 'registers' of the human voice have so merged into each other as to create a harmonious whole, smoothness of scale or legato singing is out of the question.

"The provision of registers, with their three different mechanical actions, enables the same vocal cords to produce a succession of sounds of extensive range. They thus add to what might otherwise be a relatively limited compass and provide for an infinitely greater variety of timbres. Until Manuel Garcia discovered and invented the laryngoscope, the nature of these different mechanisms was not understood; the effect was known, but not the cause. From close observation, however, one fact appears—that we must not alter our manner of singing because we feel the mechanism to be in some subtle way altering its automatic procedure. Interference is bound to entail disaster.

"The solution of the problem lies in uniformity—uniformity of breathing, of 'singing position,' of resonance—the last is perhaps the most important. So long as the voice is securely reflected in its ultimate forward position and is sustained there by the breath, supported from the diaphragm, the vocal cords will enjoy the elasticity and freedom essential for modifying their action, without sudden change or 'break' which is commonly heard. Otherwise the modification cannot be made imperceptibly, and the abrupt transition from one register to another will become audible. The blending tone, if properly graduated, extends over three or at most four notes, to which the French give the name of *voix mixte*."

"With the aid of this *voix mixte*, the union of the 'chest' and 'medium,' of 'medium' and 'head' tones, proceeding either up or down the scale, the voice can be brought into line throughout its whole compass. Once the uniformity is achieved the secret of the legato, elusive as it may appear, becomes comparatively clear. The eclectic ear of the singer must do the rest.

(f) The Portamento

"The portamento resembles the legato, only in its execution the carrying of the voice is made audible over the interval separating the two notes.

"The mastery of the portamento is not more elusive than that of the legato; but its application to a musical phrase, the

"Both formations are shown with diagrams and described in *Hints on Singing*, p. 11.

"The finest exercise I know for obtaining clearness and uniformity of tone in the medium register is that which Garcia gave to Jenny Lind when she went to him in Paris in 1841, to 'mend her worn and uneven voice.' It will be found on p. 16 of *Hints on Singing*. It is not to be used merely as a remedy, but as a study for maintaining a ringing quality of tone on the descending scales, and at the same time preparing the way for a natural pure legato.

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choice of a right mode of executing it, and various other considerations which musical feeling and experience alone can satisfy, combine to make it the more subtle and difficult device of the two. In the singing of Mozart both play an exceedingly important part.

"The English word 'slur' is capable of too many interpretations, and has not the same precise significance as the Italian *portamento* or the French *port de voix*. These imply a mode of carrying the voice which, if employed gracefully and in the right place, always adds character, elegance, force, or intensity of expression, to the delivery of a phrase. Without one of these purposes in view it had better not be used. But, correctly to fulfill the traditions of the Italian school, it cannot be dispensed with.

"To enhance the elegance of a phrase, the portamento should as a rule be lightly sung. Merely pushing the voice up or dropping it down from note to note deprives the device of all charm. The tone must be delicately poised and supported by the breath; it must likewise be carried without jerk or interruption over the whole of the interval, attaining its goal with perfect intonation and quality. Correct breath-pressure and intelligent anticipation of resonance will alone make this possible.

"To import the declamatory force or vigor of sentiment, the portamento should be employed with an energy and directness that leaves no doubt as to its object, yet always with the greatest discretion. The intention of the composer must be carefully studied, and this in the case of Mozart will scarcely leave room for mistaken zeal or choice of the wrong place. The portamento is not invariably indicated, but where it is not, tradition and taste enable us to mark the spot.

"As an ordinary device for adding sentiment to the music, the portamento has been exaggerated and overdone to an extent that has created a prejudice against its use at any point. That, of course, is absurd, like most objections that go to an extreme. Sixty years ago the excessive use of the portamento was unknown. The great singers used it in just the right measure for the ear to be grateful for its charm, never 'slurring' two or three intervals in succession nor spreading the tone up and down with sickly heaviness. I remember the period when the exaggeration gradually set in. The song-writers of the eighties were as much responsible for it as the singers, one of the most popular of them, Grieg, suffering from an inordinate love of portamento, as his songs show.

"Then began a reaction. The more cultivated English audiences became familiar with the Passion-music and cantatas of Bach, and learned to appreciate the proper reticence in this matter. They began to enjoy a final cadence without the customary upward or downward *glissade* to the concluding note. Musicians perceived that the artistic singers were imitating the grace, violin or the violoncello like Joachim, Sarasate, Ysaye, Lady Halle, Hollman, Hausmann, and Piatti, who were the right models from whom to acquire them.

(g) The Messa di Voce

"The English meaning of this curious term is naively but accurately defined by Garcia in *Hints on Singing*. The *messa di voce*, he says, stands for the process of singing 'swelled sounds,' which should 'begin piano and by degrees acquire increasing force till they arrive at their loudest, which should happen at half their length; then the process should be reversed.'

"The apparently simple act of swelling and diminishing tone, not alone on single notes but on sentences or phrases, is the central mastery of the 'straight line' must come first, drawing. But one does not suffice without the

other—above all in the singing of Mozart, who demanded the *messa di voce* at nearly every turn of every piece that he wrote for the voice.

"Here, once more, it is diaphragmatic breathing that enables the singer to accomplish the well-directed support of a steady tone while swelling or diminishing the strength and volume with perfect evenness and regularity of gradation.

"The action of the *messa di voce* becomes, with practice, mechanical and subconscious. The utmost care is therefore needed in the exercise of a dynamic force that is liable to over-assertion and to produce a certain monotony of style. It may be constantly used, but only if guided by ease and economy of breath-pressure, coupled with musical intelligence.

"A Mozart singer who does not possess this gift, would, in my judgment, be an anomaly.

(h) Agility, Coloratura, Ornaments, Etc.

"It is a common belief that only light voices are fitted by nature for the execution of florid or *coloratura* music. That is a misapprehension which has only grown up in recent times, and did not prevail among the old teachers, because their pupils, even those with the heaviest organs, were continually demonstrating the opposite. Bach and Handel, Mozart and Rossini, wrote many passages that are *tours de force*, it is true; but, generally speaking, the former did not write their runs and 'divisions' or the last-named his brilliant passages and cadenzas, for what they would have called exceptional voices. They wrote them indiscriminately for singers of every calibre—and for basses and contraltos as much as for sopranos and tenors.

"The basis of all flexibility is the pure vocalization of the quick scale upon the bright tone, or *voix claire*. In order to be able to sing clearly, evenly, and rapidly an octave or two of notes, one must be able to do the same thing on two, three, or five notes. That means careful and constant practice with correct breathing and mechanism, adequate resonance, a true ear, freedom from muscular rigidity of the throat or larynx, and the natural impulse which imparts ease and abandonment to the steady, effortless flow of tone.

"The free oscillation of the tone from note to note necessary for the preparation of the quick scale is also the right beginning for the practice of the shake or trill. But when more than two notes are attempted the larynx does not oscillate; the voice glides smoothly over the group with a slight accent upon each note, so that, no matter how rapid the movement, the singing of the scale becomes clear, definite, flexible, and of even strength throughout.

"The main factor in the attainment of this lightness, elasticity, and accuracy is the supreme controlling action of the breath, working in complete accord with mind and ear. To sing scales crisply and clearly we must be able to think them in perfection.

"Similar rules apply to the practice of runs (or 'divisions') which form perhaps the most characteristic and persistent feature of Italian music of the seventeenth and eighteenth centuries. The mastery of these is the key to every branch of florid singing. They provide the groundwork for all vocal agility, for the ease and brilliancy of rendering which alone justifies the survival of this class of music.

"Apart from smoothness and beauty of tone, a clear accentuation of the various rhythms is extremely important. Usually the accent falls upon the first note of a group of four, six, or eight notes, but the singer must be able to place it anywhere without interfering with the rhythm and clarity of the run. Nothing can be worse than triplets sung with a slurred and indistinct middle note, except perhaps a jumbled 'turn' of which the final note is not audible.

"In the singing of Mozart, correctly-marked rhythms—he has such an extraordinary variety of them—constitute a vital feature, notably in the concerted music of the operas and in the play between

solo voice and orchestra. The ability to observe peculiar or divergent rhythms, in addition, is frequently essential in passages where agility is also called for. The study of one should therefore go hand in hand with the other; though naturally the scales and runs have to be mastered first.

"With Mozart's special ornamentations, the point is that he treats the various types of ornaments, not as mere embellishments, but as integral parts of the composition. He thus enhances their dignity and makes their faultless execution of equal importance with that of the main melody.

"The master had his favorite 'ornaments.' Grace notes simply abound in his music: turns (*gruppetti*), *appoggiature*, repeated and staccato sounds, shakes, slurred notes (*notes coulees*) constantly arrest the attention of the student. One and all demand the

utmost purity and flexibility of voice and delicacy and finish of execution.

"Mozart was especially fond of *notes, coulees* which are very difficult to sing really well. They belonged rather to the technic of the violin or the 'cello than of the voice. Two gliding notes to a single 'up or down bow' are comparatively easy to play (compare the semiquaver passages in the *Tannhauser* overture); but two notes to a syllable for a few bars in succession present a greater difficulty to the singer because of the certainty, smoothness, and grace that are demanded of the executant, who should here closely imitate the violin.

"At the root of the matter lies the command of agility, and every student of this art who works diligently enough can be trained to become a more or less accomplished singer of florid music."

Interesting Letters from Our Readers

A Stage Fright Episode

TO THE ETUDE:

I was much interested in the different opinions on "Stage Fright," as presented in the ETUDE symposium of some months ago. Its "cure," if there is such a thing, had a special appeal. There was brought to me an experience which might be at least amusing to others who may read.

Several years ago, having accepted a position in a prominent church attended by many celebrities and professional people, I suffered severely from stage fright, or its equivalent.

One beautiful summer morning the church was packed, and among the congregation came a handsome, distinguished-looking man accompanied by a charming woman.

As the service progressed, I noticed in the mirror that the man never took his eyes off the organ. As I had not been in the position long, I became very nervous, imagining that he was a critic. By the close of the service I was near a collapse. While leaving the church, I spoke to a prominent member, asking who was the distinguished man who never took his eyes off the organ.

"Why, don't you know that is Mr. J.—of the very prominent family of that name? He has lost his mind, and the lady is always with him, as he is not allowed to go out alone."

My tumble was big, but effective. Needless to say, my cure was complete.

NORA CASSADY, Connecticut.

A Musical Party Surprise

TO THE ETUDE:

For a novel entertainment at a Pupils' Party, I found this feature a great success.

One of the smaller girls came early and was enclosed in a very large pasteboard box. Any chain store will have one. She was seated comfortably and then the top enclosed with crepe paper glued tight to each side. Also, sides were decorated with the same.

When all the pupils had arrived and were in their seats, conversing at ease, I

clapped my hands and the girl in the box broke through the top and recited this:

Hello, everyone! I'm glad all are here; I offer to each one a lot of good cheer; You see here the spirit that hovers around If no one is near to observe how you sound

When you practice or study or even sight-read;

And that all scales are given the care that they need.

Always have patience, and always go slow; The more that you do this, the more you will know.

Don't forget I am near to note all that you do,

And that if it is wrong the hurt falls back on you.

So good-bye, now you've seen me; take care, if you please,

To do pieces right and you'll get them with ease.

R. DURAND, Philadelphia.

Wants More Recognition for 'Cello

TO THE ETUDE:

In the last ETUDE appeared an article by Mr. Alterman, lamenting the small part the 'cello plays in the phonograph world. Violin records are there in profusion and of the most brilliant kind.

Contrasting with this, just please take up your talking machine catalog and see what is offered you for the 'cello; not one concerto in the lot; and only about thirty in the whole book. Of these nine out of ten are of a very sombre character; and not one that makes any serious pretention to real brilliancy.

The 'cello is not dependent upon tone alone; just as wonderful things can be done with it as with the violin. When some 'cellist wakes up to the fact that people will not buy this dull, uninteresting stuff, and not give us what we want to listen to, there will be no trouble about the buying public appreciating 'cello records, and this the moment they are worth while.

W. A. WILSON, Arlington, Nebr.

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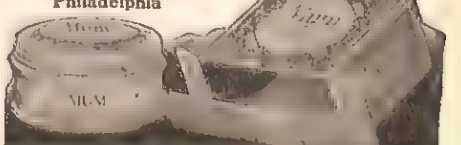
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EVERY organist should be a leader or a leading factor for the advancement of music in his community, independently and outside of his church. While his position in the church should have a certain value to any musical work in which he may be engaged on the outside, he should aid the cause of music through other channels besides those within the church.

What can be done and what is the way to go at it?

There are so many things he can do and so many ways of going at them that only a few can be mentioned here by way of suggesting others.

He should, in co-operation with other enthusiasts, organize a chorus or singing club. It matters not whether it be of men, women or children, or all three combined, so long as it is of value to the community, as it naturally would be.

To organists and pianists who have never done this type of work, and are not sure they could, I would say, as you play music in three or four parts on piano or organ and listen to each voice in its correct relation to the other for the proper blending of all the parts, you can do the same with voices. If you haven't done it and want to learn how, go to it and you will soon learn.

A Men's Singing Club

If the field in your own community is only partly covered by having a mixed and a women's chorus, then organize the men into a singing club. If there is no women's chorus and there is one of mixed and male voices, try that or a children's choir. If you find the field fully covered in your immediate community and you feel it would be unwise to organize one of the kind already established, go outside and find a place where there is no singing club and stir up one. If there is any community anywhere, in city or town, without a singing club of some sort, such a place needs stirring up. There should be a male, a female, a mixed and a children's choir in every community. Its value to all concerned is too obvious and needs only an enthusiastic musician to bring it about. Why not be that one? Some organists may feel that they cannot give the time or have not the time to give to it. To such I would say: You have the time if you are only willing to use it that way. Few, if any, are so crowded with pupils as to be obliged to teach morning, noon and night. If there are any such, my advice is to cut out some of the teaching before your health or your doctor tells you to vary your activities more by engaging in some work of this kind.

Now Let's All Sing

The work requires just the sort of training and knowledge an experienced organist is supposed to possess, with certain other qualifications that require only exercising for development, and not the type of leader whose only qualification is a good singing voice. There has been too much of this type of song leading in community work since the world war, and the need or excuse for it ceased with the war. This is one of the reasons community singing has not reached a higher standard and commanded the respect and support of more of the best musicians. Any singer with a robust voice, possessing little or no knowledge of music, with the right personality, can get away with a certain type of "Now let's all sing" community song leading. During the war one of the duties of the government song leaders was to make assistant song leaders out of certain picked men in a few weeks. While this was done, after a fashion, and met a certain contingency, no high standard could be built on such a foundation. Such work requires far more than a voice and the abil-

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Value of the Organist to His Community

By Herbert Stavelly Sammond

[Paper presented by the well-known Brooklyn organist and choral conductor at Convention of National Association of Organists, Rochester, N. Y.]

ity to "jolly" people along. Therefore, I say to all organists and pianists, and particularly to those who may have some knowledge of the voice, which all experienced organists should have: Do something that will elevate the standard of music in your community or adjacent town along the lines suggested. If it does not add directly to your income, it will pay in other ways.

How to Begin

A good way to start a singing society or club is to begin in your own church, taking as a nucleus those of your choir or others in the church who may sing. Do not, as was said at the outset, confine it to that church, but invite from all the churches those who love to sing. You will find many waiting to be asked. Perhaps a better plan is to get together a committee and send out a letter, signed by that committee, calling it a committee on organization, to all in the community who are known to sing more or less, asking them to come together for the purpose of forming a glee club, oratorio society, a Schumann, Orpheus, St. Cecilia, Apollo or whatever name or type of club you may wish to start. If the club or choral society is representative of the community, as it should be, it is likely a rehearsal room can be obtained without charge from some church that has the community spirit, or through the courtesy of a chamber of commerce or some fraternal order, or perhaps a public school auditorium might be secured.

You will wish to give at least two concerts a season, the expenses of which can be met in part by the dues of the active or singing members, but largely by an associate membership called subscribing members or patrons.

Aside from the wonderful and inspiring work of elevating the musical taste of the community indirectly, the club should have a direct influence in molding the taste of its singing members. While some of the singing members may be studying music seriously, the largest part at the outset may not be able to read music at all and their highest ambition may have been to sing nothing beyond the "Dear Old Pal of Mine" or "The Sunshine of Your Smile" type of song, or perhaps some ragtime hit. In a short time you will have them singing and enjoying works of the great masters, as well as songs of the best modern composers, arranged for part singing, interspersed with light and humorous numbers that are a part of a well-arranged program. One cannot realize, without having tried it, the joy that such work brings to conductor and singers alike.

A fine work for a community can be done by organizing a Sunday-school or community band or small orchestra. Incidentally, one might obtain a practical knowledge of orchestration while doing it.

Music and Business

Another branch of musical work still in its infancy is the organizing and developing of choral societies and glee clubs in industrial plants, commercial houses and department stores—a work that has wonderful possibilities of development. Such work is waiting only for the right person who will go at it in a manner that will appeal to the heads of such concerns, and who is able to show the value to all concerned. An eminently successful work of this kind is being done in the great department store of Marshall Field & Co., in Chicago, where they have presented most of the great oratorios with large chorus, full orchestra and noted soloists. Some of New York's stores have choruses, but their work is not generally known to the public.

The Organist's Duty

Just as we have a bankers' glee club, why not an insurance men's or stock brokers' glee club? Industrial plants have their ball teams for Saturday and Sunday games during the summer, so why not have glee clubs and bands? They could meet in friendly competition (with each other) on Saturday and Sunday nights in the winter and once a season give a festival concert with the combined forces. The possibilities are so tremendous that I marvel at our indifference to the situation and the smug way we sit back and think how terribly busy we are, just because we may occupy a position as organist of a church and perhaps a synagogue and have a class of pupils. Theatre organists do not come under this indictment as their afternoon and evening work and sometimes morning rehearsals do not permit the adjustment of their time.

Distribute Your Energies

I know from personal experience that it is possible to be organist of a church and synagogue at the same time, direct two or three choral organizations, have a class of private pupils, be an active member of a committee of an organization to which one may belong, spend a night at home once in a while, read the daily papers, a magazine article or two, a few musical publications a month, attend the "movies," opera other things that might be mentioned and a life should keep one well and happy. In fact, such I am emphasizing too strongly a general distribution of one's energies and talents to one or a few things, such as devoting one's time to concert organ playing or organists do, and do well, it is because I would call the attention of others to a much neglected and unexplored field of endeavor, the development of which would make the community happier and richer.

—The Diapason.

The Place of the Voluntary

By E. A. H. Crawshaw

As the name implies, a voluntary did not form part of the regular service of the Church and it was optional for the organist to play it or not. Others believed that various preludes and interludes were thus called because they were improvised. It is to be feared that too often little thought is given to-day as to what shall be the voluntaries chosen for public performance. If a preacher were to come as unprepared to the pulpit as some organists to the organ loft, we should not wonder if our congregations gradually diminished.

As Mr. Harvey Grace so ably expresses it: "The organ prelude is the first sound heard by the congregation, and it ought to be a worthy breaking of the silence, however simple it may be." At one town where I lived, Sunday by Sunday, the organist appeared without a single piece of music in his hand—he did not keep his musical library on Church premises—and we were compelled to listen to futile improvisations, generally commenced *pp*, with a gradual *crescendo*, then *diminuendo*, until the preacher ascended the pulpit stairs to the accompaniment of the *tremulant*. As a cure for such improvisers Mr. Grace suggests that their efforts should be recorded on a gramophone, and they should be compelled to hear on Monday what they had perpetrated on Sunday!

I read that the palmy period of the voluntary (i. e. of English composers) was from 1720 to 1830, and that the best specimens were composed by Croft, Beckwith, Keeble, Boyce, Greene, Battishill, Kelway, S. Wesley, Russell and Adams. Mr. John E. West has rescued some of these from oblivion, and edited them in the series of "Old English Organ Music."

To give another personal experience: the concluding voluntary was always chosen in the same key, or one nearly related to the key of the last hymn-tune sung at the service. This is an excellent idea, and is especially gratifying to those who, having an exceedingly good sense of pitch, object to the frequent "ungentlemanly modulation" which perhaps follows the final Amen.

But it is of some of the extraordinary voluntaries which have been played that I would write.

The practice is not a new one. In 1712 Addison found it necessary to protest against "Merry Epilogues after Tradgedies, and Jigging Voluntaries," in *The Spectator* for the 28th of March.

There is a story to the effect that S. S. Wesley once showed his disapproval of something or somebody by putting down the lowest pedal note, and slowly building up and sustaining the chord of C!

Mendelssohn, when travelling in Italy in 1830, was amazed at the poorness of ecclesiastical music. He tells us he was in the Franciscan Church at Venice, gazing at Titian's "Martyrdom of St. Peter." Divine service was going on, and as he was earnestly contemplating the wondrous ever-changing landscape with its trees, and angels among the boughs, the organ commenced. The first sound was quite in harmony with my feelings; but the second, third, and, in fact, all the rest, quickly roused me from my reveries, and restored me to my senses by their theatrical qualities.

It must be a great temptation to an organist not to improve the occasion by some selection of music which he is sure the audience will recognize. Sir Arthur Sullivan was playing the organ at the consecration of a Church by the then Bishop of London. The hour was fixed for noon, but through some misunderstanding the Bishop did not arrive till one. Sullivan had to play all the time, and amongst other music he introduced "I Waited for the Lord," then one of his own songs, "Will He Come?" then appropriateness of these being apprehended by the waiting congregation.

When Charles Santley was in Italy his experience was not more happy than Mendelssohn's. In his *Reminiscences* he says: "Passing the Carmelites one day, in Milan, I heard the sound of the organ, and entered. About twenty-five girls were receiving confirmation; the organist enlivened the proceedings with selections from *La Traviata*. In the country places all attempt at propriety was discarded; the organist simply played whatever he could get through, sacred or profane. I have heard the favorite galop from the last new ballet and the last movement of the overture to *William Tell* played as voluntaries. At Baveno a few years ago, on the occasion of a wedding, Mass was being performed. At the Elevation (the most solemn part) we were regaled with 'Largo al factotum' from *Il Barbiere di Siviglia*!" Dr. Schweitzer mentions in his *J. S. Bach* that in 1548 an organist in Strassburg was dismissed from his post for having played French and Italian songs during the offertory.

Dr. Henry Coward in his *Reminiscences* tells of a former organist of Leeds Parish Church, Mr. R. S. Burton, a man of strong will and firm convictions, with a large share of combativeness. He displayed all these qualities by playing, at the conclusion of what he considered an unorthodox sermon the chorus from *St. Paul*: "Now this man ceaseth not to utter blasphemous things," which was, doubtless, the opinion also of a good many in the congregation.

Mr. Harvey Grace, in his excellent book, *The Compleat Organist*, has two chapters on the subject of voluntaries which one

wishes all "who handle the organ" could read. He pleads for making a feature of the organ music before the service. He argues that then people have time to listen, being most of them "in their places some ten minutes before the service begins." Happy Mr. Grace, if this is his usual experience! His advice as to the choice of suitable voluntaries, both before and after a service, is most valuable.

But in some churches the officiating minister is not musical. To him the only important part of the service is that when he can have his own say—the sermon. If he should be in the pulpit (I refer now to Nonconformist usage) and the organist dare to finish his voluntary, woe be to the unhappy man!

I was recently told by an organist, a Mus. B., and a most capable musician, that he was playing the "Angel's Farewell" from *The Dream of Gerontius* before service, and kept the minister waiting a short time until he had concluded Elgar's lovely music. The result was great anger on the part of the minister that he should have had to wait, and an apology insisted on from the poor unfortunate organist. I would certainly prefer to hear that organist's voluntaries than the minister's sermons!

If the ministers take this attitude and give no encouragement to their organists, music will never occupy its rightful place in our services. There are many of us to whom the voluntaries, well chosen and well played, mean a great deal. They may be as distinctly helpful as the spoken sermon, and we echo the words of the Psalmist: "Praise Him with the harp and organ."

Organ Extemporization

By S. M. F.

EXTEMPORIZATION may be considered to a certain degree as a combination of the arts of composition and interpretation. It differs from composition in the same way that ordinary conversation differs from literature; but is not the conversation of a brilliant man far more interesting and instructive than a book which may be the studied product of a dull and uninteresting mind?

Many famous composers have been noted for their skill in the branch of their art; Beethoven and Mendelssohn being two gifted examples. In our own time stands the eminent Marcel Dupre, weaving into massive symphonic form the themes presented to him.

Two phases of extempore playing deserve consideration; that of form and that of color. In regard to the first mentioned, it would be advisable to begin with a Period, forming an imperfect cadence on the Dominant at the close of the fourth measure and a perfect cadence at the close of the eighth measure. Later this could be extended to a Double-Period, reserving the imperfect cadence until the close of the eighth measure and the perfect cadence until the end of the sixteenth measure. Before long the player's musical instinct will show how this can be further developed, and where extra measures may be interpolated or introductory chords added.

A fugal composition should not be beyond the powers of a player, provided a short and simple subject be chosen to begin with, and a knowledge of its construction be possessed.

It is important that a sense of melodic outline be cultivated. Intimate acquaintance with melodies of Mozart, Beethoven, Schubert and Brahms will most assuredly form and refine the melodic taste, just as association with cultured and well-bred people refine the manners.

In regard to color extemporization much depends on the mechanical and tonal resources of the instrument. Variety in tonal texture is important. For instance, it is more interesting tonally to use gamba 8-ft. with flute 4-ft. or flute 8-ft. with gamba 4-ft. than the same quality of tone 8 and 4-ft.

Sixteen-foot stops played an octave higher or 4-ft. stops an octave lower often yield interesting contrasts of tone to the 8-ft. registers. Flutes modify reed-tone, although modern reeds do not require flutes to modify their asperity. Diapasons and gambas or reeds and gambas rarely agree. Four-foot open flutes often have a pleasing quality of tone in their lowest octave which may be effectively used in arpeggios against chords on soft reeds or violas.

When playing a solo, do not always couple the manual used for the accompaniment. If, for instance, an 8-ft. flute is being used on the Choir, accompanied by a delicate string tone on the Swell with octave couplers, the top note of the accompaniment, if uncoupled, will lie above the solo. The effect is pleasing, the ear being intrigued by the apparent conflicting claims of the more powerful toned solo stop and the delicate but more highly pitched accompaniment tone.

Use the vox humana as a timbre creating stop. Its tone, combined with the celeste and 4-ft. flute is arresting. Care should be taken not to fatigue the listener by too constant a use of the tremolo.

The 8-ft. stops on the Pedal organ should frequently be used without any 16-ft. The constant booming of the 16-ft. frequently becomes wearisome to the listener.

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Jesus, Lover of My Soul (Duet
S. and A.)Solly
ORGAN
Anniversary MarchPease

SUNDAY EVENING, NOV. 2nd

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MeditationStults
ANTHEM
a. In the Light of His Face
Wildermere
b. Saviour, Breathe an Evening
BlessingPike
OFFERTORY
Evening Shadows (Violin Obb.)
Williams
ORGAN
Allegro Con SpiritoWarner

SUNDAY MORNING, NOV. 9th

ORGAN
Allegretto in E flat.....Read
ANTHEM
a. We Lift Our Hearts to Thee.Borch
b. O Love That Will Not Let
Me GoEggert
OFFERTORY
In Heavenly Love Abiding
(Duet S. and A.).....Rockwell
ORGAN
March in C.....Read

SUNDAY EVENING, NOV. 9th

ORGAN
BerceuseGodard
ANTHEM
a. I Long to Be with Jesus..Williams
b. Day is Past and Over.....Stults
OFFERTORY
That Sweet StoryWidener
ORGAN
Allegro PomposoSheppard

SUNDAY MORNING, NOV. 16th

ORGAN
Ave MariaSchubert-Nevin
ANTHEM
a. Hail, Gladdening LightNichol
b. Praise to God Immortal Praise
Stults
OFFERTORY
How Amiable are Thy Dwell-
ings (Duet S. and A.)..Roberts
ORGAN
Festival MarchTeitman

SUNDAY EVENING, NOV. 16th

ORGAN
Twilight DevotionPease
ANTHEM
a. O, Jesus! Lord Most Mer-
cifulMarks
b. Jesus, the Very Thought of
TheeShelley
OFFERTORY
Too LateBird
ORGAN
Minster MarchWagner

SUNDAY MORNING, NOV. 23rd

ORGAN
Offertoire in F.....Read
ANTHEM
a. Prayer of Thanksgiving
Netherlands
b. Now Thank We All Our
GodHuerter
OFFERTORY
Jesus OnlyO'Hara
ORGAN
Festival MarchLyre

SUNDAY EVENING, NOV. 23rd

ORGAN
Homage to Grieg.....Whiting
ANTHEM
a. To Thee, O Lord, Our Hearts
We RaiseDressler
b. Awake, My Soul, to Sound
His PraisePike
OFFERTORY
In the Hour of Trial (Duet
S. and A.)Stults
ORGAN
Postlude in G.....Read

SUNDAY MORNING, NOV. 30th

ORGAN
At DawnZimmerman
ANTHEM
a. Lord is Exalted.....West
b. Hark! Ten Thousands Harps
and VoicesStults
OFFERTORY
Hymn of ThanksProtheroe
ORGAN
March in C.....Williams

SUNDAY EVENING, NOV. 30th

ORGAN
AdagioBeethoven-Whiting
ANTHEM
a. Holy Art ThouHandel
b. Come Holy Spirit.....Zimmerman
OFFERTORY
The Day is Ended (Violin
Obb.)Wolcott
ORGAN
Church Festival MarchStults

The Birth of the Organ

How old is the organ? No one really knows. There is a very interesting carving of an organ upon an obelisk erected by Theodosius, who died in 393 A. D.; but it is certain that organs existed long before his time.

The organ was in general use in the churches of Spain as early as 450 A. D.

In 666, Pope Vitalian at Rome realized the advantages of the organ in church singing and advocated its use. This pope, however, had the habit of changing his mind and soon thereafter abolished congregational singing in the church and advocated the use of canonical singers.

Organ making was introduced in England in the eighth century. It was introduced in France just a little later.

Pepin, the father of Charlemagne, imported an organ from Constantinople (Byzantium) about 757. It was a pneumatic organ and its pipes were made of lead. It was played by an Italian priest.

The first organ introduced in Germany was one erected by Charlemagne in Aix-la-Chapelle. It was a copy of the organ his father had imported from Constantinople.

In 825, the Caliph Haroun al Raschid presented Charlemagne with an organ by an Arabian maker. This organ was also erected at Aix-la-Chapelle.

Waiting at the Church

"WHEN I was organist of St. Michael's" Sir Arthur Sullivan says, in Arthur Lawrence's biography of this genial composer of "H. M. S. Pinafore" and other such works, "my friend Cranmer Byng was appointed vicar of a new church, and I designed the new organ for him and undertook to find an organist. When the day arrived for the consecration, I hadn't obtained the organist for him, so I volunteered to play for two or three Sundays, until I could find someone else, with the result, however, that I played there for two or three years. I remember that at the consecration of the church by the then Bishop of London, the hour fixed was twelve o'clock, and by some misunderstanding the Bishop didn't arrive until one. Consequently, I had to play the organ the whole time, in order to occupy the attention of the congregation. As the minutes went by and the Bishop didn't arrive, I began to play appropriate music. First I played 'I Waited for the Lord' (in England, it should be explained, a Bishop is a member of the House of Peers, as one of the 'Lords Spiritual'), and then went on with a song of mine which is entitled, 'Will He Come.' The appropriateness of the piece was perfectly appreciated by the congregation."

Handel—Adapted

IN the preface to an edition of Handel's "Messiah" written by Dr. John Clarke, the following amusing anecdote is given: "Being on a visit to a friend in a country place, the inhabitants of which were more primitive than scientific, Dr. Busby, on his way to church on a Sunday morning, overtook one of the choristers with a bundle of music books under his arm. 'What have you got there, my man?' said the doctor.

"'Zum of Handel's music, zur, that we're going to zing at church today,' was the rejoinder.

"'Handel!' said the querist, somewhat astonished; 'don't you find this music difficult?'

"'Why,' said the countryman, 'we did at first, zur, but we altered un a bit, and he goes very well now.'"

Considering how freely Handel himself took the music of other composers and "altered un a bit," the treatment given to the "Messiah" by the West countryman seems only fair.

A Thought for Choir Directors

By A. Lane Allan

AN organist-teacher-choir-director has worked out a satisfactory plan to help pupils to pay for their lessons. She is organist and director of the choir in one of the large churches in an eastern city. Upon discovering a pupil whose voice seems promising she suggests a test to see if arrangements can be made for him to sing in the choir. If the voice is satisfactory she allows the pupil to apply the fee which he receives from this source in payment of his lessons on the organ or piano as the case may be.

A little assistance of this kind makes it possible for a pupil to continue his lessons, sometimes, or pay for the music he uses. Those who have been fortunate enough to qualify for the work in the choir are of course receiving valuable training, free of charge, in the control of their breathing.

Adjusting Hymn Titles

TO THE ETUDE:

YOUR issues of THE ETUDE have, in the last few months, contained articles from correspondents who have fallen into errors in naming of tunes, calling them by the words of the first lines of hymns. I recall two or three such. The proper name for the tune to which we sing the words is "Bethany," and never "Nearer My God to Thee." Suppose we sang these words to the tune by Sullivan, the words "Now I Have Found a Friend," would you call the tune Bethany by the words "Now I have found a friend?" It is simply absurd to allow such inaccuracies. Another thing in this connection is that Lowell Mason did not compose the music: it is taken bodily from Tom Moore's ballad, "Oft in the Stilly Night," as anyone can see by comparing them for himself. Another tune misnamed is "Lux Benigna" to which we sing "Lead Kindly Light." But the tune should never be named simply from the words of the first line of the hymn.

And there is another matter in connection with hymn tunes to speak of. A year or two ago a famous preacher of New York addressed the association of organists and tried to impress on them the importance of playing the hymns in better style. I, thereupon wrote the preacher and suggested that we organists never play hymns, but we do play the tunes: the hymns are words, the tunes are notes. The gentleman answered that he was exactly wrong and that I was exactly right. It does seem strange that so many fall into bad habits of inaccuracies in the relation of hymns to tunes.

JOHN Q. EVERSON, Pittsburgh, Pa.

Musical Ambassadors

THE recent Mascagni-Mocchi trouble in Buenos Ayres was the occasion for some pertinent remarks by the eminent baritone, Dinh Gilly, in the *Musical News and Herald*, of London.

After discussing the necessity of the impresario offering his public the style of opera it likes, Mr. Gilly continues:

"It is only a partial truth to say that music is international. There is competition for supremacy, and the nation, which, having 'the goods,' knows how to advertise them best and can organize a propaganda which puts nationalism first, is bound to come out best. Artists should not be driven out of their own country to seek in foreign lands the recognition which their own country has denied them, but should be sent out as propagandists and co-nationals. Does not an artist do abroad as much for his nation as any commercial firm? Did not 'Caruso' mean Italy; 'Sara' Bernhardt, France, and 'Hans von Bülow,' Germany?"

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How to try a new Piano.

Q. Please mention a few points to notice when trying a new piano—any chords or runs or tests that would make an opinion of some value, not merely a case of "it pleases me," or the contrary.—X. Y. Z., Montreal, Canada.

A. Start from middle C, play every note of the chromatic scale, ascending firmly, slowly, in order to learn if the tone is round, has depth, that its quality is equal throughout; then examine the descending scale similarly; next, play a little faster the scales of C, E, flat and B ascending and descending, to test the weight and evenness of the touch, the singing quality or *sostenuto*; now play some rapid scales, roudades, arpeggios, not forgetting prestissimo repeated notes to discover if the mechanism responds immediately to the touch, even the lightest. Examine the pedal action. If the instrument be second-hand, be sure to see if the sound-board is perfect, no crack, no repairs, but as perfect as new. Read "The Story of the Pianoforte," by A. J. Hipkins (Novello's Music Primers), and "A Noble Art," by Fanny Morris Smith (published at Steinway Hall, New York City).

Whence comes the name "Hornpipe"?

Q. I have always thought that a "Hornpipe" was a sailor's dance; but recently I saw it mentioned in a book as an instrument. Is it not a mistake? Please tell me something about it.—A. C. D., Philadelphia, Pa.

A. The Sailor's Hornpipe is the most "modern" (!) of the dances known as Hornpipes. It dates back to the late seventeenth century period and is probably related to the Dutch "Matelotte." Before that period, however, the Hornpipe was a most fashionable dance all through the sixteenth century, in the reigns of Henry VIII and Elizabeth, and each county in England had its special form of Hornpipe. Thus the dance called for appropriate tunes, and we find them among the compositions of the best musicians of the times: Hugh Aston, Henry Purcell and others. This dance took its name from the instrument which originally accompanied it. The antiquity of the Hornpipe as an instrument is difficult to determine. A vocabulary of the fifteenth century translates the Latin *Cornubium* with "Hornpipe" and another early dictionary includes the word about 1440. It was a wooden pipe with finger-holes and a bell or horn, played with a single-beating reed which was also covered with horn. Ben Jonson speaks of "the nimble hornpipe," and Dryden, in his translation of the *Æneid*, says "The shrill hornpipe sounds to bacchanalia." Thus we have: first, the instrument; then the dance accompanied by it; finally, the variation known as the Sailor's Hornpipe.

Difference between Bombard and Bombardon.

Q. What is a Bombard; what is a Bombardon?—Theresa, Milton, Mass.

A. A Bombard (Bombarde, Bombarde), a wood-wind instrument of conical bore, having a double reed, belonging to the bass of the Shawa (or Shalm) or early Hautbois family. It is ancient, found frequently in the records of Henry VIII's time, and must not be confused with the modern brass instrument with valves called the Bombardon.

About "Covered Tones."

Q. In singing, what is meant by a "covered tone"? What kind of voices need work on it? How would you teach its use?—C. E. M., Kentucky.

A. The change which occurs in voices when the "open" tone is no longer employed; by "open" is understood the vibration of the vocal chords in their full length and thickness. It is also applied to the resonance cavity or cavities employed, as, for example, when in singing the low notes the sensation seems to be entirely in the chest cavity and the tones are full and round, the voice is said to be "open." All voices should acquire the "covered" voice, most particularly contraltos, tenors and all male voices. It is absolutely impossible to give any kind of vocal lesson in print or by correspondence. The teacher must hear the voice to recognize the kind of fault in order to apply the proper remedy. You would do well to take some lessons from a really competent male teacher whose chief aim is to make competent singers.

Dictionary—Enunciation—Vocal Bibliography for a Pianist.

Q. Please recommend a bibliography for a piano teacher and theorist who wishes to appreciate songs. What is "good diction"? I know what good enunciation is in speech. Please recommend exhaustive text.—F. S., Akron, O.

A. Interpretation in Song, by Greene; The Art of the Singer, Henderson; How to Sing a Song, Yvette Guilbert; Pour Chanter, Léon Melchissédec, Paris; Songs and Song

Writers, H. T. Finck. "Good diction" in song is analogous to good enunciation in speech, or, rather, to perfect articulation of consonants. Consult *The Art of Singing Words*, Arthur de Guichard (The University Society, New York).

Prima Donna—Lillian Evans Blauvelt.

Q. Is there a prima donna named Lillian Evans Blauvelt, and what is her nationality?—Tenor, Troy, N. Y.

A. Lillian Evans Blauvelt was born at Brooklyn, N. Y., of Welsh and Dutch parents. She was exceptionally gifted in music, making her debut at Steinway Hall, New York, as a violinist at the age of eight. She made her operatic debut at Brussels, in Gounod's "Mireille," in 1891, after which she has had a most successful operatic and concert career in Rome, Munich, London and America. Grove says she has a pure soprano voice of exquisite quality.

Cadenza and Cadenza.

Q. Will you please explain about cadence and cadenza? I always get so confused about them. Is there only one form of each, and how should they be used?—Herbert W., Broadway, New York.

A. A cadenza is a running passage at the conclusion of a vocal piece. In instrumental compositions, also, space was formerly left for the solo performer to add a suitable cadenza, displaying his technique and brilliancy. Clementi wrote cadenzas for the whole of Mozart's concertos. A cadenza is the end of a phrase, formerly called a fall (*cadere*, Latin, to fall), either in melody or harmony. There are four principal forms of cadence in harmony: the whole, or authentic; the half, the interrupted and the plagal. When the last chord (the major or minor chord of the key) is preceded by the major chord of the dominant, such cadence is called whole or perfect. If the last chord is the dominant and is preceded by the chord of the tonic, the cadence is called half or imperfect. When the last chord of the phrase is other than the tonic chord and is preceded by that of the dominant, the cadence is said to be interrupted, false, or deceptive. The cadence called plagal is that in which the chord of the tonic is preceded by the major or minor chord of the subdominant.

The chief Factors in Memorizing.

Q. I find it very difficult to memorize my piano studies and pieces. As long as there is a melody, not too intricate, I can memorize fairly well; but when it comes to technical studies Czerny, Cramer, Bach's Inventions and music of a similar kind—classical, that is—I am quickly at fault. What do you suggest to overcome the difficulty?—A. W. M., Denver, Colo.

A. Chief consideration: the power of memory is proportional to the amount of attention; therefore the chief thing to be cultivated is the power of concentration—application and will power must be concentrated upon the study to be memorized. It is easy to prescribe and just as easy to do, provided the student possesses WILL—without it there will be no memorizing. This will power and concentration must be put into operation (1) to educate the eye to make a mental picture of the printed page; (2) to educate the ear to retain the melodic and harmonic sequences; (3) to analyze the structure of the composition, in order to fix in the mind the mental picture; (4) to remember by the touch the various peculiarities and combinations of fingering. If the student concentrates on these points he will soon find that his memory awakens and responds.

To play or Not to play with the Metronome.

Q. Ought I to study my pieces and exercises with the Metronome beating the time indicated in the music? My teacher says that I should do so, but I find it makes my playing incoherent and a scramble. What do you advise?—Pianist, New York City.

A. Your playing is "incoherent and a scramble" for the very reason that you try to play according to the metronomic indication; whereas that indication is for the pace that you will finally play when you know the composition thoroughly. Would you run or row a race by starting your very quickest, leaving nothing for the "last lap"? When you start your motor do you not usually begin on low, then on two, finally on high? Practice slowly. Let all your scales, arpeggios, technical studies and "pieces" be practiced slowly until you have mastered them sufficiently to increase the pace; then by degrees succeed in playing according to the M.M. mark. Remember! Every day begin your technical studies and pieces slowly, increasing the pace very gradually, proportionally to the good tone and the degree of facility that you have acquired in that special work.

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VIOLIN teaching is a growing profession. There has not been, in the entire history of music, such a rapid development in the popularity of an instrument, nor in the number of students studying it, as that which has taken place in the last ten or fifteen years, in the United States, in the study of the violin.

We have no way of knowing what the percentage of increase in the number of violin students has been; but there are towns and cities scattered all over the country where it has been 1,000 per cent at least.

The cause of this wonderful increase in the popularity of violin playing and the number of people studying this instrument has been the wide-spread introduction of the class system of teaching, making the cost of instruction very cheap, and putting it within the reach of the masses. This class instruction has manifested itself in two forms, one the introduction of violin instruction into the public schools, and the other the establishing of numerous private violin schools, where a season's term of class lessons, including a violin outfit, is offered at a very cheap rate.

Violin Instruction in Schools

Hundreds of towns and cities have introduced violin instruction in their public schools. The classes range in size from two to twenty-five pupils; and where a fee is charged, the price of lessons ranges from ten cents to a dollar, the fees going towards paying the violin teachers. In some schools the teachers are paid by the school board, and the violin instruction is entirely free.

The violin pupils of the schools, as soon as they are sufficiently advanced, are formed into school orchestras which play for the marching of the pupils, for school entertainments, and other events. Besides being complete in themselves, these school orchestras are often combined into one large orchestra for special occasions, such as concerts and musical festivals. In cities of from 50,000 to 100,000 we often hear of these combined orchestras numbering from one hundred to three hundred violins, or even more.

Nominal Cost

Owing to the nominal cost of the instruction and the pleasure of playing in the orchestras at the schools and in their public performances, violin playing has become extremely popular in the public schools, and the number of violin pupils in the country is increased many thousand each year from this source alone. I know, personally, of moderate-sized cities in the middle-west, where the number of violin students in each town has increased from approximately fifty to five hundred within the last ten years.

The establishing of hundreds of private violin schools with the class instruction system, is also swelling the number of pupils by thousands. In these schools violin teaching is commercialized and reduced to an exact business proposition. I recently had a talk with a traveling representative of a violin house which makes a specialty of selling cheap violin outfits to these schools. His story was really illuminating, as showing the tremendous growth of violin instruction now going on. He said, "It will be a surprise, even to many musicians and professional violinists, to hear on what a large scale many of these schools are operated. The plan has been in general use on a large scale in the United States for only about ten or fifteen years. A course of from thirty-six to forty lessons (or in some cases fifty) taken weekly, is offered at seventy-five cents to one dollar per lesson. As an inducement to the pupil to enroll, he is given a violin outfit entirely free, to become his property as soon as he has completed and fully paid for the full number of lessons in the term. The pupil, or his parents, signs a contract setting forth

The Violinist's Etude

Edited by ROBERT BRAINE

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A Growing Profession

the terms of the bargain, and the lessons are started at once.

"Our firm sells these violins to schools of this character at three dollars each, bags and bows at seventy-five cents each, the entire outfit thus costing four and one-half dollars. Some schools pay a little more for the violins than this, but not much. The pupil who gets the outfit is, of course, under the impression that it is worth from twenty to twenty-five dollars.

"The classes in such schools range in size from ten up to twenty-five pupils in some cases. Where the charge for lessons is one dollar each it thus appears that the school gets from ten to twenty-five dollars for a single class lesson. It is very apparent that the school can easily afford to give away to each pupil a violin outfit costing only four-and-a-half dollars, since it receives from thirty to forty dollars for the term, according to the length of the term, and the price of the lessons. The schools also have other sources of income, as they arrange in many cases for private lessons, to be given when the teachers are not busy with the class lessons. They also have excellent opportunities to sell more expensive violins, ranging in price up to two hundred dollars as well as bows, cases, strings, and general musical merchandise. Many of these schools also have classes in mandolin, guitar, banjo, ukulele, and other instruments, which are operated on the same plan of a term of lessons, with a free instrument included.

Two Hundred Violins a Month

"Pupils are secured for these schools by putting out agents who make a house to house canvass, ringing each door bell like book agents or vacuum cleaner canvassers. An effort is made to round up all the children of a neighborhood, and, to try to induce the parents to send them to the school. Almost everyone is interested in music, and where the door would be quickly closed in the face of an ordinary canvasser, the representative of the violin school is usually invited in, and an animated conversation ensues; for people never tire of talking about their children. A violin outfit free, and a season's lessons, all for thirty or forty dollars, looks like a bargain to many; and the canvassers bring in hosts of pupils.

"To give you an idea of the scale on which some of the violin schools are con-

ducted, I might mention that in one of the larger western cities there is a school which we furnish with two hundred violins every three months. There is hardly a city in the country, of over 25,000 population, but what has one or more of these schools, and the number is increasing all the time, as it is found to be a money making proposition."

Only Crude Results

Of course all this increased interest in violin playing and wonderful increase in the number of pupils, must eventually result in a wonderful impetus to the art. For the present, unfortunately, the development has been more in quantity than quality; that is, there has been an enormous increase in the number of violin pupils who have acquired a smattering of the art, but a much smaller increase in the number of really artistic players. Under the class system, at least where there are many in the class, only very crude results can be looked for. To learn the violin in a really artistic manner a pupil must have individual instruction, at least once or twice a week. It is the most that a really competent violin teacher can do to teach one pupil, let alone a half dozen, to say nothing of twenty or twenty-five. It is very difficult for most pupils to acquire the proper motions of the arm and wrist in bowing, and here is where the guidance of a good teacher becomes absolutely necessary. Where there are so many to teach at once, it is quite impossible for the teacher to give every member of the class a good bowing.

However it is quite certain that if interest is increased in an art or science, a great evolution is bound to take place in that art or science; so, if interest is increased in violin playing, by multiplying by many times the number of players, even though their attempts are crude, the number of artistic players also will be increased. There will be more pupils for the artistic teachers. As the art of violin playing becomes more diffused among the people, there will be more pupils with talent for violin playing, a greater number of geniuses of the virtuosos order, and more composers of violin music. This has been the experience in countries like Hungary, where violin playing is so common, and the result will be the same here in our own country.

Hints in 'Cello Bowing

By Caroline V. Wood

It may sound ridiculous to tell a 'cello student to keep his bow moving, but sometimes this injunction seems necessary. A new student, lacking self-confidence and ability as well, is apt to be over-cautious and bow in a very cramped way. He is so busy locating the notes on the finger-board that he forgets to keep his bow moving freely, and the result is very scratchy sounds.

The 'cello student should be taught to bow freely, that is, with a free arm movement. Only in this way can he produce even, smoothly-flowing tones. The 'cellist

should learn to feel at ease when playing—he must have confidence in himself. Of course this does not mean that carelessness should be tolerated, nor that the bow should race across the strings. But keep the bow moving freely, without any unnecessary hitches or stops. Remember, it is only by moving the bow across the strings that any sound at all is produced, and this sound should be music.

This need not interfere in any way with long, slow bowing, which must also be given attention.

Ensemble for "String" Students

By Alfred Sprissler

NEARLY every musician when making the first step into ensemble playing, finds himself considerably at sea. The routine is new, so new that apparently all he can do is to sit fast in his chair trying to look intelligent. Everything seems vague and hazy; nothing is understood; and the other musicians are seemingly doing things entirely differently from what is ordered in the notes.

His crowning bit of wormwood is swallowed when one of the seasoned war-horses approaches, smiles balefully and observes, "Your trouble is that you play alone too much."

The worst part about this observation is that it is correct. The student has been so immersed in acquiring the fundamental technic of his instrument that he has arrived at a strange condition. When playing a selection he will, unless an exemplary student, accelerate the tempo when he comes to a portion of small difficulty; and conversely, should a part of extraordinary difficulty appear, he will retard his time to suit his lack of ability.

Consequently, after years of playing alone, the student has lost his perspective. He has acquired such a mental state that his acceleration and retardation are involuntary, so much so that he would resent your telling him of it. But the first time playing with others proves his delinquency.

The master-and-pupil exercises for 'cello of the Dotzauer-Schüle are not sufficient to insure the bases for good ensemble playing. The teacher's part is so meagre, and the pupil's so elaborate, that the result is quite unsatisfactory. Besides, the playing of such exercises is uninteresting.

The problem was happily solved when a volume compiled by my grandfather was discovered. It contained violoncello duets of such as Sebastian Lee, Felix Battanchon, Brevall and Kummer. The duets by this last composer initiate the student into the peculiarities of the tenor clef, by easy Mozart and Haydn. They are very melodious and give an opportunity for as much ensemble work as the young pupil can conveniently handle at this time.

A teacher of the violin mentioned the fact that he had seen what results were forthcoming from this departure. He suggested that one of his advanced students meet my scholar for the purpose of duets for violoncello and violin. My library contained the necessary selections and the Charles Dancla, composed on themes from operas "Il Barbiere di Siviglia," "Lucia," "Norma," "Der Freischütz" and "Don Juan." The parts were loaned the young musicians with the understanding that the practicing of them was in no way to interfere with the regular routine. One lesson per month was spent in working at them under supervision, my friend and I alternating.

The literature for this combination, practically unknown by many teachers, is rich. Beethoven composed three very fine duos for clarinet and bassoon, which may be had for 'cello and violin. The indefatigable Sebastian Lee has to his credit many selections for the combination. Wichtel, of "Young Violinist" fame, has a large repertoire of them; although they are little companioned. The part is excellent school-out, however, if the 'cellist's wrist holds out. Kreutzer has also contributed. Brevall has written a multitude of easy duets, well fingered, which instil a sense of time into the players. Last, but not least, Haydn has a very excellent posthumous duo which is worth careful study.

The results of this training are manifold. In the first place, it gave the young persons under my notice an insight into the pleasures and profits accruing from concerted practice, aiding them in time and the production of tone. Then it made them look with interest upon the string trios and

quartettes which were to follow when their proficiency made such possible. Above all it gave poise and ability to listen and understand what "the other fellow was doing" without becoming nervous and trying to "catch up."

Instrumental Music in Public Schools

By Glenn H. Woods

(Continued from page 598)

forge? Not on equipment furnished by their parents.

In Cass Technical High School, Detroit, the Board of Education has placed \$7,000 worth of musical instruments in one building, with an annual budget of \$3,000 for maintenance. A concert band, two orchestras, seven full-time instructors with seven half-time student teachers, give ample opportunity to many students for special musical training. This is the way Detroit does things.

The Plan

Children enter the public schools at six years of age. By the time they are in the third grade—or at nine years—it is possible to begin their instruction in instrumental music. The choice of instruments is usually left to the decision: (1) of the parents; (2) of the child, who wants to play 'cause his nearest friend has begun lessons; (3) of the parents and the teacher, who, upon request, can usually advise the best instrument for the child to study, taking into consideration the hand, the lips, the teeth, and the musical attitude of the child, not overlooking in the final equation his mental caliber and the home supervision of study.

The instrumental teacher usually visits one building every day, depending upon the number of pupils enrolled. Pupils are excused from regular class by consent of the Principal and his classroom teacher, who determine the period he can be excused with the least retardation in his studies.

In some schools the "sliding schedule" is in operation and the child is not taken out of the same class but once in every eight weeks. This system is hard to establish, but it has much merit after the pupils have learned to follow the jumping plan.

In the elementary schools the orchestra rehearsals usually occur before school (from 8 to 9 o'clock); then the individual or group lessons are continued throughout the regular school day, being given in school time. If the school day has eight periods the instructor teaches an average of four per period, or thirty or more pupils per day. Sometimes it is possible to group four or six violin pupils in one period, or three clarinets, or four cornets, but rarely more than six studying the same instrument in a period. A child is not taken into the orchestra until he has had about one year or more of individual instruction, depending somewhat on his aptitude and progress. The instruments most in favor are the violin, cornet, clarinet, flute, trombone and cello, as they represent the solo or

home instruments. So the orchestra in the elementary schools is incomplete in instrumentation. The viola, French horn, string bass, oboe and the bassoon are left for the junior and senior high schools.

Here the pupils are mature enough to make rapid progress. Either by making such a transfer as from cornet to horn, or making a fresh start on a new instrument, however, the instructor is able to keep up and continue the complete instrumentation of the orchestra. This is where the school department must furnish the unusual instruments.

In the junior high schools the enrollment is usually sufficient to employ a regular full-time teacher for the building. The plan holds good in the senior high, except that it is often necessary to have two teachers to instruct the large number of pupils enrolled in the classes. Here the bands and orchestra rehearse daily on school time usually the afternoon periods and receive the same credit for the subject as they do in other studies.

If more cornet pupils enroll than can be accommodated in the orchestra, the instructor induces two or more to transfer to French horn; saxophone players find the bassoon easy; flute players like to learn the oboe; and piano pupils find the string bass helps to strengthen the fingers of the left hand. By this process pupils are encouraged to learn to play more than one instrument and the orchestral instrumentation is kept full and complete.

At the present writing there is no educator of any renown who distinctly champions the cause of music. Much has been written and spoken on every other

(Continued on page 644)

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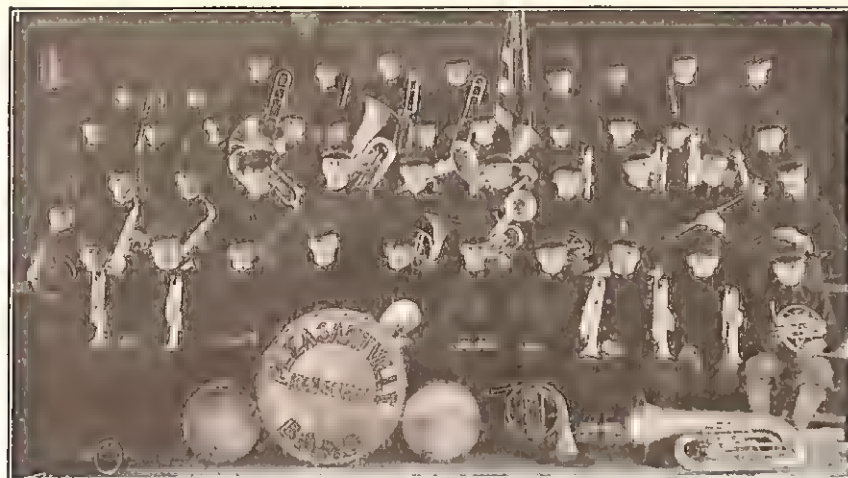
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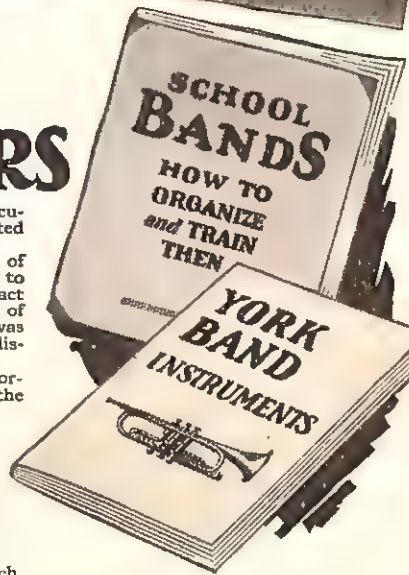
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subject. Much time and study have been given to program making to accommodate the new subject; much thought has brought forth these subjects into popular approval and prominence; yet Music—upon which American adults spend annually over \$700,000,000—since music appreciation comes with mature years—has never had a champion before the educational court.

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(6) Learned that musically trained hands are rarely "idle hands" and for them the Devil has little use?

One might go on and ask why the educators have not yet discovered what the musician knows can be done with music in a school system and accomplished by it.

Did you ever drop in to a rehearsal room and watch a band or an orchestra at work? Do you know of any other subject that can hold the interest and attention of a class of fifty to seventy high school students, get thirty-five minutes of work out of a forty minute recitation and secure real effort from every individual for the entire recitation period? Some educator will discover it some day and make a Conservatory out of the High School. May that day come soon!

A good citizen is a value to any community. A boy is the man in the making: teach him to do and you have less to undo later. California spends \$33,000,000 annually to maintain her penal institutions and reports state that sixty-five per cent of the inmates are under 25 years of age. One tenth of that amount of money invested in music instruction, teaching boys how to blow a horn, might keep them so busy that they would not have time to learn how to blow a safe. Just look about you in any city and see the number of little orchestras that can be found in lodges, clubs, churches, and other organizations, and you will realize that people who can play would rather play than be idle. If for no other reason, then, instrumental music is of value if it accomplishes no more than the occupation of time, or the consumption of leisure.

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(Continued on page 645)



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Acquiring Velocity.

W. J. S.—If you have a real talent for the violin, as regards velocity playing, you can work the studies you name up to the proper speed by playing them slowly at first and gradually increasing the speed. If you find you are playing wrong notes at the higher tempo reduce the speed until you can play the study correctly. A metronome is a great help in working up studies of this character. Set the speed a little faster each day or two or as you are able to play faster. Maybe you do not practice enough. Try putting an hour a day on just one of these studies, and see if you get results. Some people do not have the gift of velocity playing and are never able to play very fast passages on the violin, no matter how much they practice.

Slurred Notes.

V. P.—The upper slur in the passage you send means that the last note in the passage is to be included in the same bow with which you play the first four slurred notes. The bow makes a minute stop, of a fraction of a second, between the last two notes of the passage; otherwise, these two notes would sound as if tied. 2—Pupils should take up the studies you name when they have had sufficient preparation for them. This is where the teacher's skill comes in—to know just when a pupil is ready for a set of studies. No set rule can be given.

Late Beginner.

C. H.—You have too late a start to become a thorough violinist, but if you drop everything, go to a good teacher or conservatory and practice five hours a day, you might become a successful teacher. However, I should not like to make any predictions as to your success without a personal examination. 2—I could not tell how soon you would finish. 3—There are many opportunities for teachers of music in the public schools. There is no "average" salary, as it varies so much in different parts of the country and according to the work to be done. Possibly it might range from \$800 upwards. Supervisors of music in cities of any size get from \$2,500 upwards to possibly \$5,000 or \$6,000. 4—Opportunities for working one's way through conservatories in working cities are scarce. Still, it is frequently done, though usually through work not of a musical character. 5—If your teacher cannot teach you "wrist" bowing you should try to find one who can. You could practice this bowing on the first study in Kayser, which you say you study. At first play each note four times, then as written. 6—You can get a good toned old violin for \$250 and upward, but not one by one of the famous makers. An old Mittenwald violin would no doubt be what you want.

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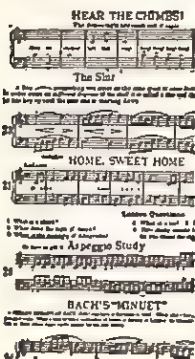
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As a means of contributing to the development of interest in opera, for many years Mr. James Francis Cooke, editor of "The Etude," has prepared, gratuitously, program notes for the production given in Philadelphia by The Metropolitan Opera Company of New York. These have been reprinted extensively in programs and periodicals at home and abroad. Believing that our readers may have a desire to be refreshed or informed upon certain aspects of the popular grand operas, these historical and interpretative notes on several of them will be reproduced in "The Etude." The opera stories have been written by Edward Ellsworth Hipsher, assistant editor.

Thais

Although "Thais" is not regarded by all critics as the very greatest of Massenet's twenty-five operas, it has, nevertheless, become the work by which the composer is best known in America. The opportunity it affords for a prima donna of dramatic ability and physical beauty has made it a favorite rôle with all singers who aspire to something more than the operas of the trill and cadanza type.

Massenet was born at Montaud, near St. Etienne (Loire), France. He was French in all his instincts, and his highly polished rôles, fired with deep emotion, but without evident pedantry, are characteristic of his nation. He was a pupil of Laurent, Reber, Savard and Ambroise Thomas. In 1863 he won the Grand Prix de Rome at the Paris Conservatory. From 1878 to 1896 he was the professor of composition at the conservatory in Paris. His later years were devoted to composition and the production of his works. Like Wagner, Meyerbeer, Verdi, Donizetti and some others, he is essentially a composer for the footlights, although some of his other works have received recognition.

"Thais" was written, originally, to provide a rôle for the very beautiful American singer, Sybil Sanderson. Since then the opera has always demanded a singing actress of great physical beauty, to insure

success. The libretto of "Thais" is virtually in a kind of rhymed prose, "Poesie melique," the librettist called it.

When the opera was brought out at the Opera in 1894, it was called a lyric comedy—comedy despite the fact that the heroine dies at the end. It was Hammerstein who first brought the work to America, with a premiere at the Manhattan Opera House in New York, November 25, 1907, with Mary Garden in the title rôle. It was presented at the Metropolitan in New York in 1917.

The richness of "Thais," as with other Massenet works, lies very greatly in the notable orchestral treatment with which this extremely gifted composer virtually costumes his characters. His style is characterized by the most exquisite finish, flowing melodies and charming and distinctive orchestration. In the final duet between Thais and Athanael, and in other parts of the opera, the real musical values, from the standpoint of composition, rise to heights of creative originality.

Apart from the Meditation, the baritone solo *Voilà donc la terrible cité* (That Awful City I Behold), and the soprano solo, "With Holy Water Anoint Me," are among the best-known numbers from this vivid and passionate score.

The Story of Thais

The libretto is by Louis Gallet and founded on the novel of Anatole France. Time, early Christian Era. Place, Alexandria and Egyptian Desert.

Act I, Scene I. Camp of the Cenobites near the Nile. Athanael, a Cenobite monk, returns from Alexandria fired by the story of the beautiful courtesan Thais. Against the advice of his superior, Patemon, Athanael announces to his brother monks his intention of returning to Alexandria to win Thais from her ways of life.

Scene II. House of Nicias in Alexandria. Athanael is warmly greeted by his old friend Nicias who scoffs at his plans. Nicias has Athanael garbed in rich robes to await the coming of Thais. To Athanael's declaration that he has come to teach her the ways of salvation, Thais replies that she believes only in joy and love and pleasure. Horrified by the plans of the evening, Athanael leaves, declaring he will see her at her home.

Act II, Scene I. Apartments of Thais. Resisting the seductive charms of Thais, Athanael pleads with her for the higher life and love to come. Though Thais is at first affrighted and then defiant, Athanael declares she will repent.

Scene II. A Street in Alexandria. Thais approaches Athanael, renounces her life of pleasure and declares she will follow where he leads. To his urging that she destroy her earthly possessions, Thais allows Athanael to set fire to her palace. Nicias and his convivial companions arrive. They see Thais in her somber robes, become incensed at her conduct, and threaten to hang Athanael. Nicias scatters gold coins to divert his followers and in the ensuing scramble Thais and Athanael escape.

Act III, Scene I. An Oasis. On their way to a convent, Thais is almost exhausted and Athanael supports her. Saint Albine and the White Sisters meet them. Athanael gives Thais into their keeping, she happy with a spiritual peace; he, troubled at the parting because of the earthly love awakened in his heart for her.

Scene II. The Cenobites Camp. His former peace dissipated, Athanael thinks only of Thais. In a vision he sees her first as the courtesan, then as a dying nun. Awakening, he rushes into the night to seek her retreat.

Act III, Scene II. Convent of the White Sisters. Thais, exhausted by penance, is revered as a dying saint by the White Sisters. Athanael arrives and in frenzied love implores her to return to the earthly life. A vision of heavenly bliss deafens her to his entreaties. With a vision of heaven before her and the rustle of angels' wings about, Thais expires with happiness aglow in her face. Athanael, with love and faith gone, falls despairing.

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By Richard Kieserling

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The Promised Child

Christmas Cantata for Mixed Voices

By R. M. Stults

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In this new cantata we have Mr. Stults at his best. From the organ pastorate, with which the cantata opens, until the finale chorus—a splendid setting of Luther's hymn, *All Praise to Thee, Eternal Lord*—there is not a dull page in this work. Time required for rendering, 40 minutes.

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1. The designs must have distinct musical significance with an appeal to as large a section of THE ETUDE'S widespread body of readers as possible. The design should be attractive from the News Stand (the selling standpoint), but must also make an effective cover for the music lover's home. Designs with a historical, educational or humorous trend will be considered with interest. Designs that are merely allegorical, purely idealistic with Grecian, Roman, or essentially antique grounds are not solicited. THE ETUDE is a practical paper for music-lovers, teachers and students of to-day.
2. Designs may be for two- or three-color reproduction.
3. Designs must be drawn in proportion to reduce to the standard size of THE ETUDE, 10½ inches wide by 13½ inches high.
4. The design must not bear wording or lettering.
5. Avoid the introduction of lyres, pan-pipes, lutes, antique instruments, banjo, guitar, etc. If an instrument is used employ the piano, organ or the instruments of the symphony orchestra.
6. Any contestant may submit as many designs as desired.
7. The ownership of the copyright of the winning design will rest with THE ETUDE.
8. All designs submitted must bear upon the back the full name and the address of the artist.
9. Postage to insure return must be sent with every design.
10. THE ETUDE assumes no responsibility for loss of or damage to any design, but every possible care will be taken of the designs while in our offices.
11. The contest will close Dec. 1st, 1924

Address all designs to

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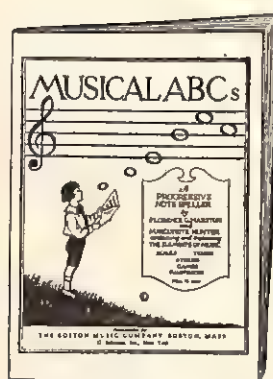
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ETUDE friends everywhere are requested to notify their artist friends of this contest. Big names do not mean anything to us in comparison with effective, attractive, beautiful cover designs. Art Schools and Art Departments of Colleges everywhere are invited to co-operate with us in this contest.

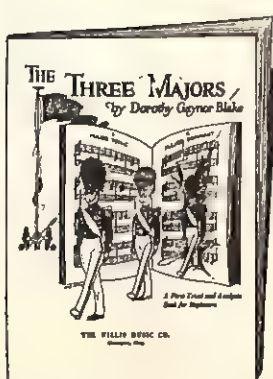
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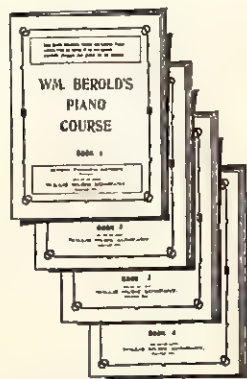
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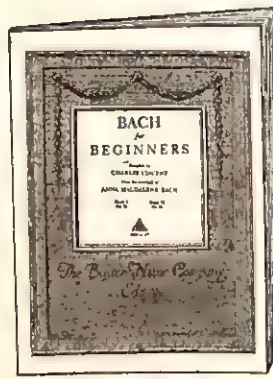
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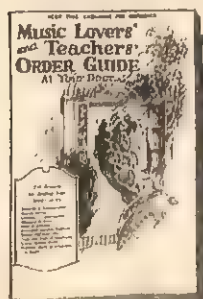
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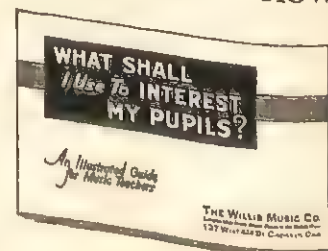
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JUNIOR ETUDE

CONDUCTED BY ELIZABETH A. GEST



Musical Terms (No. 9)

THIS is the ninth list of musical terms. Have you copied them all in your notebook?

Obligato—An indispensable solo part in a concerted composition.

Octet—a composition written for eight instruments or voices.

Opus—abbreviated Op. A composition. Used with the number of the composition in series; as, Sonata, Op. 9, means the ninth composition of that particular composer.

Oratorio—A large composition for chorus, orchestra and solo voices, to be given without scenery or costume, the words being on a sacred subject.

Overtone—a series of faint, high tones, produced by an instrument or voice when vibrating to make any tone.

Overture—an orchestral introduction to an opera or other large work.

Passionato—in an impassioned manner.

Pastorale—pathetically.

Pastorale—a composition describing or suggesting rural scenes.

Pause—prolonging a beat beyond its rhythmic duration.

Thoughts

I used to think
When I grew up
I'd practice nothing more,
But sit and play
The pretty things
That I had learned of yore.

And then I thought
That would not do
Because I soon found out
That practicing
Is something that
One cannot do without.

And now you see
My mind's made up
To practice every day.
Whether I
Am young or old
I'll always love to play.

Question Box

DEAR JUNIOR ETUDE:
How do you pronounce "Humoresque?"

Answer. Pronounce *Humor* as it is pronounced in English and add *esk*.

DEAR JUNIOR ETUDE:
Will you give me names of some easy Sonatas which I can play?

Answer. As a rule, sonatas do not have any "names" but are compositions written in "sonata form." Do you know what this means? If not, look it up or ask your teacher. Some of the best-known simple sonatas for you to play are by Beethoven, Haydn, Mozart and Clementi.

The Waterfall

The waterfall flows ever on
Over the rocks and stones,
And ever so, and even so
It musically moans.

It changes not from year to year
But gives forth all it holds;
Sometimes in winter, stops awhile
Till melt its frozen folds.

And then in spring it dashes forth
And sings its happy song;
It has its little work to do
And does it all year long.

I hope that I may do my work
In just this happy way;
And when I've done it several years
I'm sure that I can play.

True Knights of Labor

By Rena Idella Carver

It was a beautiful September morning. Rosalia had begun practicing but she soon grew tired and walked to the open window with a sigh, "I almost wish I were a dumb animal and did not have to work."

Outside a bee buzzed angrily, "There you stand watching us gather our winter store and you say we do not work. A bee



will work herself to death for the sake of the sisters she has never seen, but the bee idlers—the drones—are put to death. Just suppose that human drones were put to death!" Then, after drinking deeply from the beautiful flowers, she vanished.

A robin alighted on the window ledge and Rosalia remembered the painstaking work of the robins in building their nest, the patient brooding of the mother and the tirelessness of the father and mother birds in feeding those crying baby mouths.

The rattle of the milkman's bottles made her think of the cows in the country and their work. A heavy dray horse drawing a wagon load of trunks came up the avenue and Rosalia could not but admire the animal toiling so faithfully.

Looking down she noticed the ants and the work. The story of the ants and the grasshoppers came to her mind. A family of ants was hard at work filling the cellars of its underground house with food for

winter. Some grasshoppers stopped to watch them, they laughed at the ants and called them foolish creatures to spend the beautiful summer working, instead of dancing and enjoying themselves. When the summer was over, the ants went into their snug little house and they were nice and warm all winter with plenty to eat. But the grasshoppers had no house and no food and they soon died.

A voice called, "Come, Rosalia, We are going to see the parade now."

Rosalia skipped out of the room answering, "Yes, Mother, I am coming."

As Rosalia watched the big procession, the beautiful floats, the huge wagons, and listened to the stirring band music, she began to feel that it would be interesting to be a Knight of Labor. Then the lecturer told about a good worker who was honest and earnest and ready and willing to work. He said we find pleasure in doing work if we do it well. We must care for the



work for work's sake, if we are going to be true Knights of Labor. As she went home she remembered how happy she had been when she had finally conquered a hard phrase, or played a scale ten times correctly, or played her piece perfectly.

When she sat down to her piano again, she breathed the hope that she might become a true worker.

"once upon a time" story, that started like this:

"Once upon a time a little boy was lost in a big wood, and the tears began to come and to roll in great drops down his face. And the little wood people all dressed in brown and green ran out from behind the bushes and played ball with the big round tears, and by and by the little boy forgot that he was lost and began to laugh." But it wasn't the story that made the little lad forget his troubles as much as the sound of his mother's voice. There are so many harsh, ugly and unkind sounds in the world, so many of the shrieking, jazz music fairies that it is going to keep you little music lovers very busy with voice and instrument to make enough beautiful sounds to drown the others.

DEAR JUNIOR ETUDE:

I sent you a letter some time ago from Australia and have received many answers from America. There are very few aborigines in Australia, and I have never seen one. English is the language spoken here and there are many number of schools and colleges here. These are answers to so many questions my American friends ask.

I still keep up my three hours' daily 'cello practice. Some time ago I passed my examination in the higher division and was the only 'cellist in Victoria to pass with honor. The examination was held in Melbourne, and was given by the Royal College of Music of London. I have earned about forty pounds since last Christmas. (I don't know how much that would be in American money.) I hope to have a better 'cello than the one I now own. I would like to have an old Italian one, but don't suppose I will ever be lucky enough to possess one.

From your friend,

JEAN SMITH (Age 13),
Frankston, Melbourne,
Victoria, Australia.

Summer Time No. 3

SUMMER time is nearly over, and before the end of the month most of you will be back at school and starting music lessons again. Have you had a nice summer? Did you keep up your schedule that you read about in the JUNIOR ETUDE for July? And did you fix up your music according to the plan in the JUNIOR ETUDE for August? If you have, your summer has not been a wasted time.

Now before starting your lessons again, get a blank music note book, and in it write all the major and minor scales. Do not say that you do not know them all; for if you know how to do one, you know how to do them all, for they all follow the same model. Then write the chords at the end of each scale. Then in the back of the book make a list of all the pieces you have memorized, with the names of the composers. After their names put the dates of the birth and death and what country they lived in.

You will be pleased with yourself for having spent your summer this way; and your teacher will be a great deal more than pleased with you, and your work in the winter will be far superior than it would be if it followed a summer of idleness and wasted time.

The Sound Fairies

By Edith M. Lee

MANY years ago people believed in fairies. When anything happened which they could not understand, especially if they heard strange sounds, the people said that the fairies were abroad—for good or ill.

For instance, if the young folks went out to dance, and in a quiet moment heard a tap-tap-tapping sound they thought that they had heard the cobbler fairies at work making shoes.

Another common belief was that by putting on a little red cap the wearer became invisible to world people.

Suppose we make some fairies of our own and call them Sound Fairies; and let us try to make only good sound fairies. Sound fairies can be made with a mechanical musical instrument like the harp or piano, or with the voice. There are many

beautiful sound fairies in nature if our ears are tuned to hear them. Suppose you begin by making good sound fairies the next time you practice. Every perfect note will be a good fairy. But if you let mistakes creep into the practice hour, then the bad sound fairies, in ugly colors, will go tumbling and shrieking among the beautiful sound fairies and spoil all the music which the good sound fairies have made.

You cannot remember the first sound that you loved, but I know what it was. It was your mother's voice. Once a little boy was very much hurt. When the little fellow could speak he said, "Please talk to me, mother." And when the mother saw the big tears running down his face, the loving sound fairies came quickly in a

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JUNIOR ETUDE—Continued

Junior Etude Contest

THE JUNIOR ETUDE will award three pretty prizes each month for the best and neatest original essay or story and answers to puzzles.

Subject for essay or story this month "The Value of Musical Puzzles." Must contain not over one hundred and fifty words. Any boy or girl under 15 years of age may compete whether a subscriber or not.

All contributions must be received at the JUNIOR ETUDE Office, 1712 Chestnut St., Philadelphia, before Sept. 20. Names of prize winners and their contributions will be published in the December issue.

Put your name and age on upper left corner of paper, and address on upper right corner of paper. If your contribution takes more than one sheet of paper do this on each sheet. Do not put puzzles and essays on the same sheet. Do not use typewriters.

Competitors who do not comply with ALL of the above conditions will not be considered.

Contests are resumed this month, after Summer vacation.

Puzzle Corner

WHO AM I?

LUCRETIA LAURENCE SHEFFIELD
(Each "I" or "me" is a term found in music.)

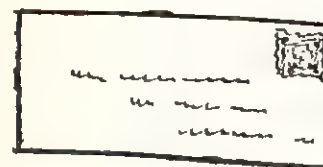
I'm used by the fisherman;
And I'm the fish he catches.
I'm an army officer,
And I unlock the latches.

I flow adown the valley,
My mistress sews with me;
I grow in the garden,
I'm the nicest way to be.

I'm a broad and level plain.
I dig the coal you burn.
I'm a common piece of soap.
I'm what the tired folks earn.

I'm wound around your packages.
I'm the knot that's made.
I am a real unkind remark.
I'm found where people trade.

I make a sum three times it's size;
On a kitten me you'll find.
I am a little letter
While I'm the name that's signed.



DEAR JUNIOR ETUDE:

I want to write and tell how much I enjoy you. About a year ago we organized a school orchestra and have engaged an instructor to train us. I am the pianist in the orchestra and we have good times together playing in public. There are about twenty in it. I have learned a good deal out of THE ETUDE and my teacher gives me some pieces out of it.

From your friend,
GLEA BEISTEL, (Age 13),
Pennsylvania.

DEAR JUNIOR ETUDE:

We certainly enjoy THE ETUDE and look forward each month to the new issue.

I would like an explanation of the Composers Square Puzzle in the March number. The instructions were "Start any place in the square and move in any direction, skip no letter and do not move diagonally." Now the names of some of the composers cannot be spelled without moving diagonally.

From your friend,
EVELYN LAVER,
Penna.

N. B.—Evelyn seems to be the only one out of the many who sent in answers to the March puzzle who noticed this discrepancy in the directions. As the directions say "move in any direction and do not move diagonally" they certainly contain a contradiction. This was an oversight and a mistake, as "move in any direction" was correct, and everybody evidently moved in any direction in working out the puzzle.

DEAR JUNIOR ETUDE:

I have not been taking THE ETUDE very long, but enjoy it very much, particularly the Violinists' Etude, as I play the violin. My brother plays the cello and my sister the piano. I think this month's puzzle was particularly good.

From your friend,
RACHEL SLAYTON,
New Hampshire.

DEAR JUNIOR ETUDE:

Your page is very good and it helps me to do better. I study music with my mother, who is a teacher; and I study dancing, too. My brother and I danced at my mother's last pupils' recital. My brother plays the saxophone in an orchestra.

From your friend,
HELEN STATLER (Age 10),
Ohio.

DEAR JUNIOR ETUDE:

Recently we had a music memory contest in which all the schools of the county took part. Two pupils from each school were selected to go to the finals. My brother and I were selected from our school and we tied for the banner with another school whose representatives were brothers. Twenty-four schools took part.

From your friend,
RUTH WADE,
California.

DEAR JUNIOR ETUDE:

I have been taking music lessons only a few months; but I love music and want to learn, and hope some day to play like my music teacher. We have a music studio where we have pictures of famous composers on the walls, and we have a musical library with stories about music and great musicians. There are about twenty pupils, from seven to thirteen, in our music club, which we call the Bach Club. We meet every Saturday our flower the marigold. I hope other children may have the privilege of studying music in such a nice studio.

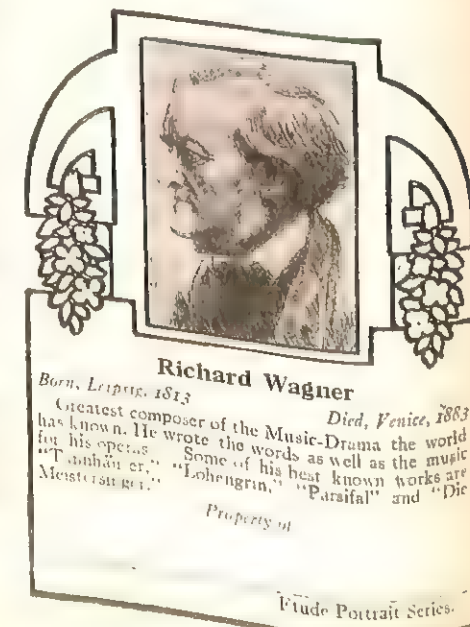
From your friend,
BERNADINE TABOR (Age 10),
Indiana.

DEAR JUNIOR ETUDE:

I am a little girl eleven years old, and though I do not take THE ETUDE as yet, I use our teacher's, and after a while my mamma is going to take it for me.

I want to tell you of our music club. There are just a few active members, but it is a live club. Then, too, on the wall of our studio there hangs a picture of six of the great musicians—Mozart, Schubert, Beethoven, Wagner, Mendelssohn and Haydn—our club, and that makes us do our very best. Once a month we invite others to attend.

From your friend,
MARIETTA ANDERSON,
Miss.



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The Theo. Presser Co. has originated and perfected the conveniences and economies of mail order service to music buyers, and for forty years has been serving through the mail thousands of patrons in practically every village and town in the United States where there is a music teacher.

Every member of our organization is instilled with the idea of rendering prompt, accurate and courteous attention to each and every transaction, and the policy of the company is to give the teacher every advantage in prices and every possible liberality in service.

Teachers everywhere are invited to test our methods. Open a pleasant and profitable business relationship by sending now for teacher's catalogs, details of "On Sale" plan, etc. These will prove helpful to any teacher.

The Value of New Music on Sale to the Profession

While this is being written we are sending to many far-sighted teachers packages of New Music on Sale. Some of this material will be utilized for summer classes, but there are many teachers making a choice out of these new music shipments of material for use in teaching during the 1924-25 season.

Teachers who as yet have not given attention to teaching material for the teaching season about to open will find it a great help to secure a package of material for examination. This the Theo. Presser Co. will be glad to send upon

receipt of advice as to the kind of material desired, the number of pupils to be cared for, and whether easy, intermediate or advanced pieces or studies are wanted.

Such service may be requested by teachers at any time. Another help to teachers is the regular delivery of packages of new music during the teaching season. Packages of new piano music, for instance, are made up each month and sent according to our "On Sale" plan. Such music may be kept on hand by the teacher all season, returns being made at the close of the regular teaching season in June.

If you want further details upon the New Music on Sale packages these will be sent to you cheerfully. The first package will go out in October and we already are scheduling progressive teachers' orders for these packages during the 1924-25 season.

We would like to have the opportunity of proving to you that this is a valuable service to teachers, and we would be glad to place your name for packages of new music in any of the following classifications: Piano, Vocal (Sacred and Secular), Pipe Organ, Violin and Piano, and Octavo Music (Sacred or Secular for Mixed, Men's and Women's Voices).

Advance Offer of a Master Sacred Song

On October first a sacred song that surpasses any sacred offering we have seen in recent years will be placed on the market by the Theo. Presser Co. The title of this sacred song is "Eternal Light" (*Lux Eterna*), by A. Buzzzi-Peccia, composer of "Gloria," a song offering similar to Stephen Adams' "Holy City."

During the month of September singers and voice teachers have an excellent opportunity to make sure of a first copy of this splendid song. Orders will be taken in advance of publication, delivery to be made October first. There is always a pleasure in being among the first to use a number that is destined to become a great favorite and a "standby" of leading vocalists for many years.

"Eternal Light" opens with a full, rich instrumental introduction of but a few measures leading to a short recitative that is effective and singable; then the voice awaits the instrument, going into A flat major and leading into C minor. The whole atmosphere of the accompaniment and vocal part is true to the import of the text, and when the song returns to C major, the key in which the opening chords are struck, there is a strain of beautiful melody that gives the singer opportunity for full, rich and expressive singing that makes this an unusually satisfying supplication in song. There is plenty of opportunity for the singer to gain the appreciation of listeners in the interpretation and contrasting presentation of different phrases, and this is a point that will recommend it highly to voice teachers. Throughout the accompaniment is most suitable for the organ. The vocal work lends itself to practically all voices. The range of the high key is from C to F (optional G). The low key range is B flat to E flat.

In registering your order in advance of publication for this song, remit 25 cents net, postpaid, for each copy desired. It is safe to predict that when you receive the copy ordered that you will feel satisfied the foregoing description is a meagre presentation of the exceptional merits of the song.

Moving Picture Organists and The Etude

The music in THE ETUDE and the publications of the Theodore Presser Company may be played until further notice in moving picture houses and elsewhere without special permit. This also applies to radio broadcasting.

Hundreds of moving picture organists find THE ETUDE invaluable in their work. Here is a specimen letter just received from an organist:

"Have taken THE ETUDE since 1900 and have saved all my numbers. I find THE ETUDE very helpful for my programs. In fact, I was playing at the Le Claire Theatre this spring and my entire program for the picture 'The Rendezvous' was taken from THE ETUDE."

When one considers the fact that the many interesting articles in THE ETUDE keep the profession informed upon vital musical subjects and that the twenty-four-page music supplement in each issue furnishes so much music that theater pianists and organists can utilize it, it can be realized readily that there is no better \$2.00 investment for anyone in this field than a year's subscription to THE ETUDE.

September Low Price Magazine Offer

Note our advertisement on the inside back cover showing splendid combinations of high-class magazines with THE ETUDE. These prices are exceptionally low and will advance about the end of October. Here is your opportunity to stock up on your reading matter at a substantial saving in money. We do not guarantee these prices longer than sixty days before the advance takes place.

Flower Lovers, Attention!

For fall planting we have been fortunate in securing the following two groups of plants.

Three grand Peonies; red, pink, white. The Peony is truly a noble flower, rivaling the rose in brilliancy of color and perfection in bloom, while greatly surpassing it in size and stately grandeur. They are the easiest plants to cultivate, of most vigorous habit, and free from disease and insects. The foliage is rich, glossy and ornamental even when plants are not in bloom, but they make a grand show when in flower and are gaining in popularity every year. Plant the roots any time before the ground freezes, and if put in this fall should bloom next spring. Peonies are hearty and may be left undisturbed for a number of years.

One root your selection for only one new subscription; all three for three subscriptions, postpaid.

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Swindlers

Daily receipt of complaints from different sections of the country make it necessary for us to again warn everyone against placing subscriptions for ETUDE with strangers. Try and give your order to our local representative. It is safest. If you prefer sending your subscription direct, do not send currency unless it is registered. The best way to remit is by personal check or United States Post Office Money Order.

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Subscribers returning from their summer vacations will help us materially in requesting change of address by giving us both old and new address. Our files are arranged geographically, and unless we have both addresses the name cannot be located on our list.

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